

Amateur Photographer



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A week in photography



Remember when Basil Fawlty lost it with his car? I'd wager that printers have caused a lot of AP readers to 'get quite upset' in a similar way. Cheap and cheerful photo printers can be a false economy and fail to deliver the print quality you hope for, while more expensive devices tend to need more fussing over than Basil's troublesome ride. Fret not, though, as printing

guru Matthew Richards has been drafted in this issue to ensure you get the best possible prints while also cutting costs (page 12).

This issue also includes a look at the diverse winners of the 11th International Garden Photographer of the Year (page 30) contest and a get-started guide to using drones, especially for landscapes (page 16). We'd love to see any 'uplifting' pictures it inspires you to take!

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK

© RYAN KUHL

The lonely tree by Ryan Kuhl

Nikon D600, 16-35mm, 2 secs at f/4, ISO 100

This minimalist monochromatic scene was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Ryan Kuhl. He tells us: 'The Mere at Framlingham Castle in Suffolk is over 3,000 years old and one of my favourite haunts. This is partly because it is Ed Sheeran's inspiration for the

song *Castle on the Hill*, and because I live close by I can check the weather conditions from my bed and make that early/late decision on whether to venture out. With the recent flooding and natural backdrop of early morning fog, the conditions were perfect to capture this simple composition.'

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Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packed prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 53.

In this issue

12 Get your best-ever prints

Matthew Richards reveals how to translate what you see on-screen to print

16 Give your photos wings

James Paterson gets you off the ground with his practical starter guide to drone photography

24 Feel the Byrne

Geoff Harris is privy to Alec Byrne's fascinating career – from shooting 1960s rock legends to bonding with *Starsky & Hutch*

28 When Harry met... Sir Terry Wogan

Harry Borden looks back on photographing the gifted communicator Sir Terry Wogan

30 Petal power

We bring you some of our favourite entries from the 11th International Garden Photographer of the Year competition

36 High ambitions

Tracy Calder discovers the eventful career of Jeffrey Milstein, who went from teenage pilot to full-time photographer

40 Sleepless in Senja

Matty Graham puts the Canon EOS 5D Mark IV to the test in the Norwegian fjords

47 Reikan FoCal Pro

Jon Devo tries out this professional AF calibration software

Regulars

3 7 days

10 Inbox

50 Accessories

51 Tech Talk

66 Final Analysis

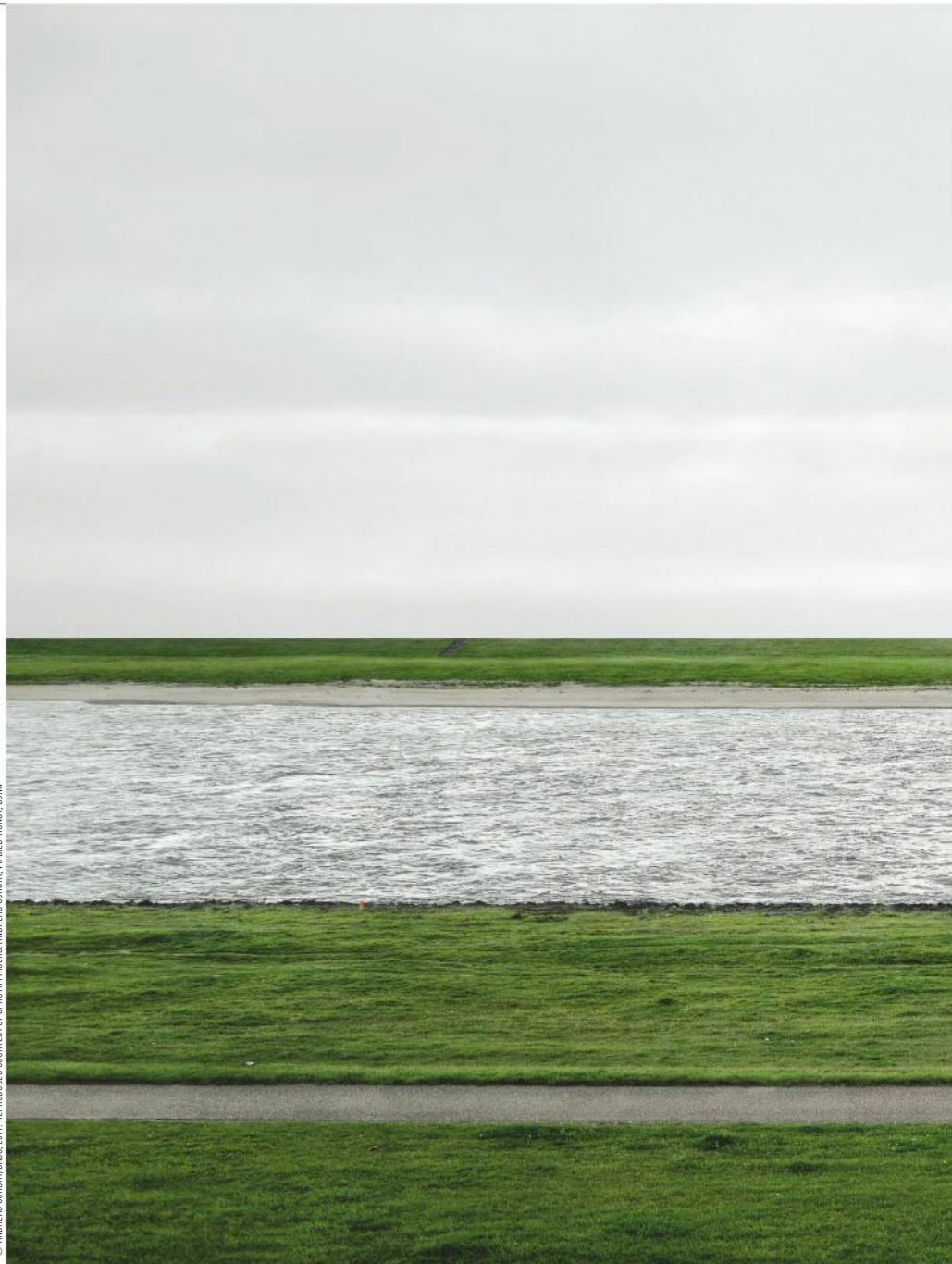
BIG picture

The UK's first major retrospective of Andreas Gursky, well known for his large-format landscape photographs

In 2011 a print of Rhine II (the re-mastered version seen here) by the German photographer and professor Andreas Gursky fetched a whopping £2.7 million at an auction. This three-metre wide picture shows a stretch of the river Rhine outside Düsseldorf, but rather than a romantic view of the landscape it's more akin to a contemporary abstract painting comprising several horizontal bands of colour. Gursky is well known for his creative vision as well as for the level of digital manipulation he carries out on his pictures.

The new 'digitally tweaked' version of the Rhine II photograph will be on display alongside 60 more of Gursky's pictures at the Hayward Gallery in London until 22 April 2018. It's the first major retrospective of his work in a UK institution – and the first since the gallery completed its two-year refurbishment. It features imagery from the 1980s right through to eight new pieces. To find out more visit www.southbankcentre.co.uk.

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NEWS ROUND-UP

The week in brief, edited by Amy Davies and Hollie Latham Hucker



The LC-A+ is one of three limited-edition film cameras

Lomography's silver jubilee sees launch of rare film models

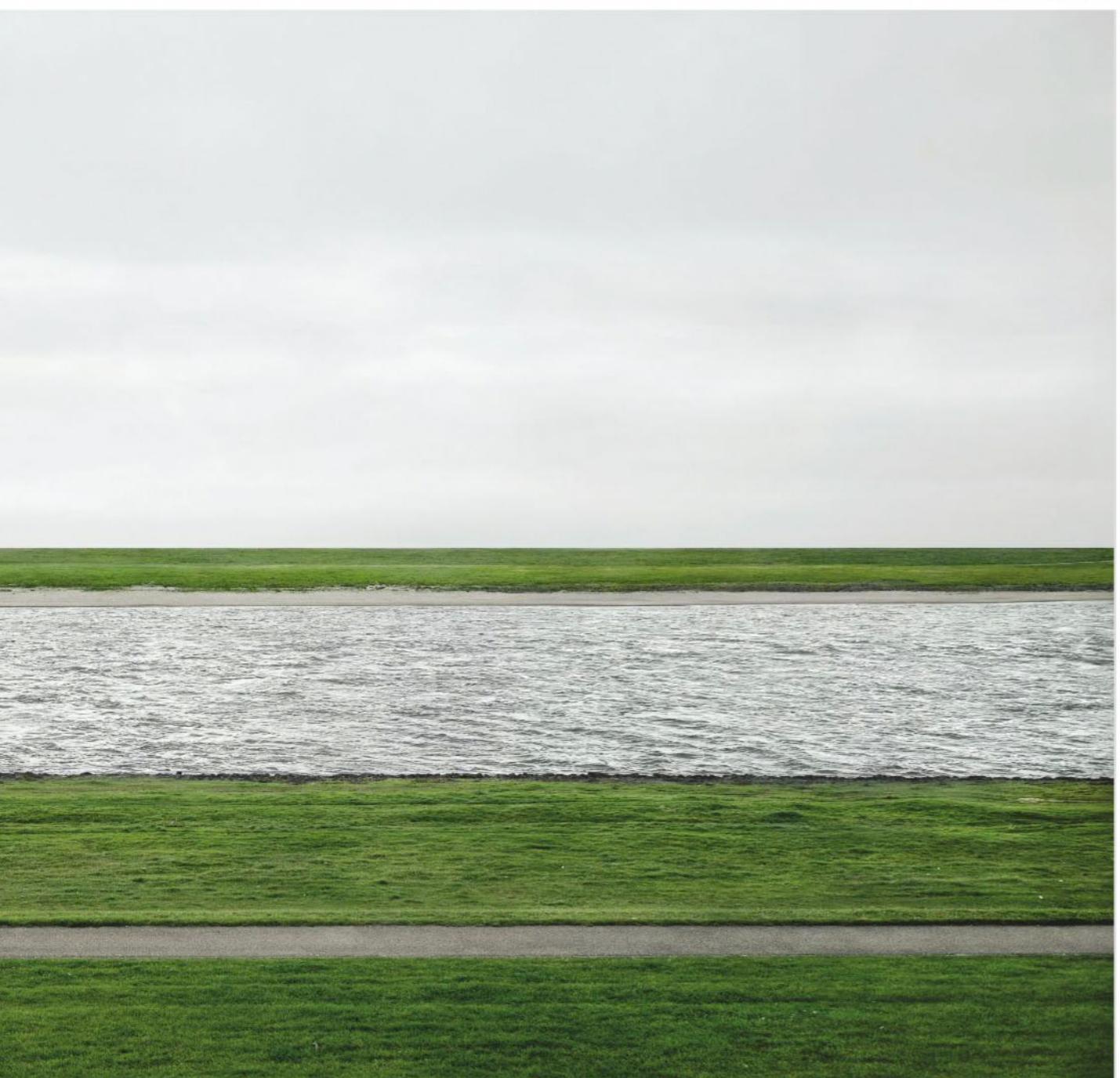
To celebrate 25 years of Lomography, the brand has announced the launch of three limited-edition models of the LC-A+, LC-A 120 and LC-Wide film cameras. The special editions of the models feature a brown leather coating, with an embossed message on the back. Prices will start from £289 for the LC-A+.

Photography Show 2018 announces Outdoor stage

Organisers of The Photography Show have announced a new stage with a theme of 'The Great Outdoors'. The stage will feature live demos and talks covering different approaches to outdoor photography. Ambassadors from Olympus, Sony, Panasonic, Fujifilm, Master Photographers Association and more will be featured in the line-up.

Reuters banned from Olympic opening ceremony

After accidentally leaking photos from the Winter Olympics opening ceremony, international news photo-agency Reuters has been banned from the main event. Taking place in PyeongChang, South Korea, the photographer responsible for taking the leaked photos has had their media accreditation removed for the games.



New additions to Lastolite's Skylite range

Lastolite by Manfrotto has announced two new panel sizes (Midi – 1.5x1.5m and Extra Large – 3x3m) for its Skylite Rapid range. The panels are designed for diffusing or reflecting light while on location, and comprise lightweight, rapid-assembly aluminium rigid-frames which offer stability even in windy conditions. Prices start from £92.95.



Lumix GF10 revealed – but only in Japan

A new mirrorless camera aimed at beginners has been announced by Panasonic – but it appears to only be available in Japan. The GF10 features a 16MP sensor, 4K video recording and a tilting touch-sensitive screen. There's been no word on whether the camera will be available in other markets.



Words & numbers

I think all art is about control – the encounter between control and the uncontrollable

Richard Avedon

American fashion and portrait photographer (1923-2004)

19,000

Number of entries submitted to the
11th International Garden POTY competition



Collapsible, light zoom revealed

To accompany the X-A5 launch, Fujifilm has also revealed a new 15-45mm electric zoom. The collapsible lens covers an equivalent 35mm focal length of 23mm-69mm, making it ideal for a range of subjects including landscape and portraits..

Measuring just 44.2mm and weighing only 135g, the lens is the smallest and lightest zoom lens available for Fujifilm mirrorless cameras. Other features include 3-stop optical image stabilisation, a choice of two zoom speeds and a close focusing distance of 5cm.

The Fujinon Lens XC 15-45mm f/3.5-5.6 OIS PZ lens will be available as part of a kit with the X-A5, or lens only at a price of £259.

Fujifilm unveils smallest & lightest X-series CSC

Fujifilm has announced its latest compact system camera. The X-A5 is its smallest and lightest X-series CSC to date. Aimed primarily at beginners, the X-A5 shares similar retro styling to cameras in the X-series line-up. Other features include a 180° tilting rear LCD screen, built-in Bluetooth connectivity and an expanded battery life which sees each charge capable of lasting around 450 shots.

The X-A5 weighs just 496g when combined with the new Fujinon XC 15-45mm f/3.5-5.6 OIS PZ (see top right), making it the lightest camera and

zoom lens combination in the X series. A 24.2MP APS-C-sized sensor joins a phase-detection autofocus system. A newly designed image-processing engine has a processing speed that is 1.5 times quicker than that in previous X-A generations. The X-A5 is the first X-A camera to feature phase-detection pixels – originally

developed for X-series cameras higher in Fujifilm's range. This means the hybrid AF system focuses twice as quickly as in previous models. In addition, ISO range has been extended to ISO 12,800.

When the rear screen is tilted 180°, the rear command dial automatically switches to the zoom and shutter release function for easier composition of selfies, and the Eye AF function is automatically activated. Bluetooth technology has been incorporated into the X-A5, meaning a low-power connection can be maintained for easy and automatic transfer of images and video to your smartphone for quick sharing online. It is also compatible with the Instax SP-3 printer, for quick printing.

4K video recording is available, as well as High-Speed HD, to enable the recording of slow-motion video clips. Other 4K functions include using video to create focus-stacked images, and a 4K Burst to shoot 15 frames per second.

The Fujifilm X-A5 will be available as a kit with the Fujinon XC 15-45mm f/3.5-5.6 OIS PZ lens in brown, pink or black, priced at £549.



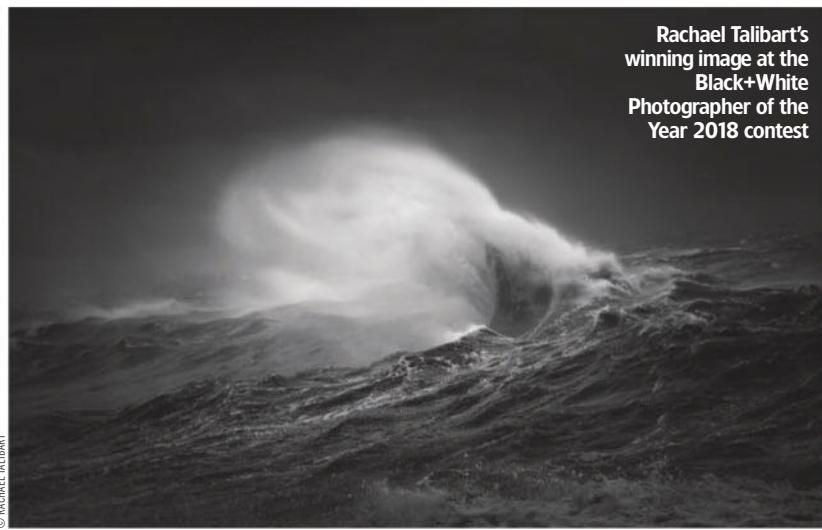
The X-A5 boasts a 180° tilting rear LCD screen and battery life capable of lasting 450 shots



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Rachael Talibart's winning image at the Black+White Photographer of the Year 2018 contest

© RACHAEL TALIBART

Vision 9 exhibition to open in April

HAn exhibition of nine contemporary British photographers will open at London's gallery@oxo on 11 April. The winner of the Black+White Photographer of the Year 2018 contest, Rachael Talibart, will be one of the photographers included in the line-up, which also includes Doug Chinnery, Valda Bailey and Cheryl Hamer.

One of the aims of the exhibition is to showcase the diversity and breadth

of contemporary photography, while also demonstrating the wide range of techniques and ideas employed by current photographers.

Exhibition organiser Beata Moore said, 'I wanted to show that contemporary photography means something different to each of us. You will see everything from big views, intimate landscapes, cityscapes, vibrant splashes of colour, dramatic black &

white images and photos that look like a painting. Whatever your taste, you will come across something that will make you stop, stare and think.'

Rachael Talibart's dramatic image, 'Nyx', pictured above, was shot at Newhaven on the south coast of England.

The Vision 9 exhibition will run from 11 to 18 April at gallery@oxo on London's South Bank. Entry is free.

Olympus announces new PEN camera

HOlympus has revealed a new camera in its PEN E-PL line-up, aimed primarily at beginners and those new to the interchangeable lens market. The E-PL9 follows on from the E-PL8, and sees a few new features from cameras higher-up in the Olympus range.

Particularly of interest is Advanced Photo (AP) mode, which gives quicker access to creative photo modes, along with a new graphical touchscreen activation of other modes. It also boasts recording in stabilised 4K video.

A new combined Bluetooth and Wi-Fi connectivity option makes it easier to transmit photos across to a phone or tablet for quicker sharing on social media platforms, while a larger grip and mode dials make the camera more comfortable to use than the previous model.



The PEN E-PL9 camera is aimed at beginners

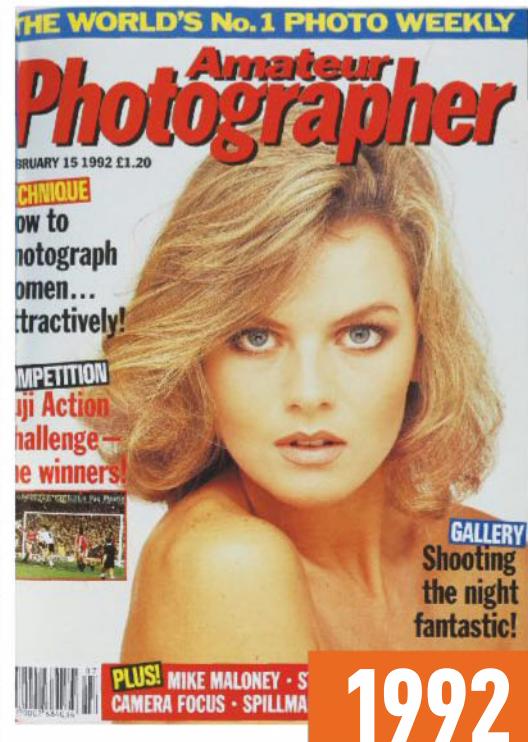
Other new features include the TruePic VIII processor which should help produce better quality images in low light, a 121-point AF system and new Bleach Bypass and Instant Film Art filters.

Due to go on sale from March, the E-PL9 will be available in white, black or brown as either a body only or part of a kit. Prices start from £579.99.

For the latest news visit www.amateurphotographer.co.uk

Back in the day

A wander through the AP archive. This week we pay a visit to February 1992



This week we touch down in 1992 to the AP 15 February issue. Wet Wet Wet were topping the charts, but there was nothing 'wet' about this pivotal issue of AP – the readers learned how to photograph women Attractively! We're told inside it could 'make your Valentine's Day', nudge nudge wink wink, but the slightly annoyed-looking model cover model doesn't seem to be buying it. Either she is trying a bit too hard to be alluring and enigmatic, or somebody has just disturbed her in the bathroom. There are more exclamation marks on this cover than a flyer for a discount-car superstore, so everybody was very enthusiastic back then, recession or not. Inside the magazine, there was another Valentine-themed piece, this time a rather creepy-sounding one about catching young couples unawares; a recession-busting guide to making your own panoramic camera; and a really good guide to Russian film cameras. *Спасибо!*



All you want to know about Russian cameras. Probably



Viewpoint

Andy Westlake

With clear ambitions to become the market leader, Sony really needs to up its game to win over the hearts of photographers

Last year, I was lucky enough to review two absolutely superb high-end full-frame mirrorless cameras from Sony. With the 20fps Alpha 9, the firm showed that mirrorless cameras can not only compete with top-end pro DSLRs like the Canon EOS-1D X Mark II for sports and action photography, but in some respects surpass them. Then with the 42.4-million pixel, 10fps Alpha 7R III it took on the mighty Nikon D850 – without doubt the finest all-round SLR ever made – and matched it blow-for-blow. It felt like a serious statement of intent, with Sony asserting that mirrorless is the future, and this is what it will look like.

With the Alpha 7R III, the firm also appeared to suggest that it was finally listening to feedback from its users. The camera sported several updates in direct response to criticism of the Alpha 9, including the ability to switch automatically from one memory card to the other when the first filled up and the option to assign star ratings to images in playback. Both are hugely useful when shooting large numbers of frames in long bursts. So when Sony announced its version 2.0 firmware update for the Alpha 9, I scanned the release notes to find out which of these updates had been added.

Nothing. The update improves autofocus, fixes a few bugs, and makes it easier to send specific images to a picture desk via FTP. But it doesn't add-in those features that Sony has implicitly acknowledged the camera really needs. Frankly, from a company with clear ambitions to become the outright market leader, this beggars belief. Coming a couple of days after a report on the highly respected US camera review website The Imaging Resource, in which the Alpha 7R III performed poorly in a weather-resistance test compared to the Nikon D850, Canon EOS 5D Mark IV and Olympus OM-D E-M1 Mark II, it compounded an uneasy week for Sony.



Sony's Firmware 2.0 for the Alpha 9 has failed to fix some obvious flaws

'Sony still has to work on understanding and supplying what photographers really need in day-to-day use'

The right answer

The photo industry has a shining example of how to do this properly. Ever since the launch of its original X100 premium compact, Fujifilm has repeatedly released major firmware updates for its cameras – not just fixing bugs, but also updating and improving operation in response to user feedback. It routinely takes features developed for its latest cameras, and retrospectively adds them back into the older models. This may not be the most obvious way to persuade users to buy a new camera, but it inspires a rare degree of user loyalty, and dare I say it, love.

Don't get me wrong here – Sony is still doing a lot right, and is by far the most technologically innovative camera company right now. But Sony still has to work on understanding and supplying what photographers really need in day-to-day use. Otherwise it will remain hugely admired, but never really loved.

Andy Westlake is currently the Technical Editor of *Amateur Photographer*. For six and a half years, he wrote for Digital Photography Review, writing numerous lens and camera reviews.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 53 and win a year's digital subscription to AP, worth £79.99

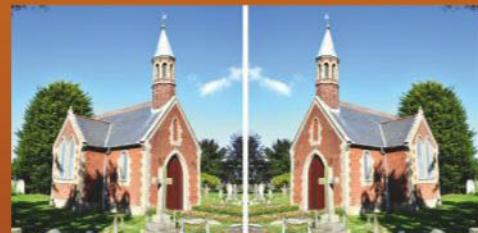
In next week's issue

On sale Tuesday 20 February



Photography can save your life

Find out how image making can play a big role in boosting your mental health



Winning twins

John Wade takes us into the fascinating world of twin lens reflex cameras

Fujinon XF 80mm f/2.8 R LM OIS WR Macro

Michael Topham tests this 1:1 macro lens

Keep still

Tim Clinch explains how to maximise the potential of still-life photography



Amateur
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Recommended
★★★★★



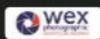
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LETTER OF THE WEEK

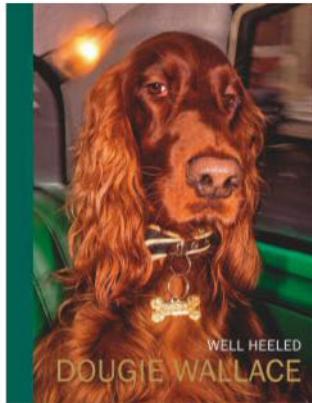
Who you looking at?

Inspired by a terrific TV documentary on Dougie 'Glasweegee' Wallace I thought I'd try my hand at street photography. After all, Dougie made it all look so effortless with his Scottish charm and his fearless approach to photographing total strangers. How difficult could it be? VERY, as I was to discover. During a three-hour wander with my Panasonic FZ200 I was threatened by numerous people for pointing my camera in their direction. At one point I had to wrestle with a guy so incensed by my presence that he snatched my camera from me and threatened to smash it on the pavement. It was only the intervention of a Police Community Support Officer that saved my camera.

After I'd expressed my gratitude to the officer he said he'd been observing me and warned me that my actions – however innocent – weren't advisable on a busy city street. I didn't need telling twice. I went home, had a large gin and tonic to calm my nerves and decided that Dougie Wallace had more guts than a brigade of soldiers. Next day, I strolled through a peaceful and serene landscape, camera in hand, and made up my mind that it was infinitely preferable to the almost war-zone like environment of street photography.

Stevie Smith

Sorry to hear that, Stevie. I've interviewed Dougie Wallace a few times and he's a 'big' personality and an ex soldier, with a lot of Glaswegian attitude, but even he has to leg it a few times. Sounds like you had a bad experience, and yes, some people can be twitchy about being photographed. Asking somebody outright for a portrait 'as they have an interesting face' might make them less paranoid, but that undermines the candid element. What do other street photography fans think? Has it become harder, or do you have good days and bad days? – **Geoff Harris, deputy editor**



If you don't know Dougie's work, check out some of his entertaining and thought-provoking books



A reader was disappointed with the cover image of AP's 3 February issue

Soft porn?

We live in a time of heightened awareness of the ways in which women have been objectified, exploited and abused. In that context I was disappointed to see the cover of the 3 February issue of AP (see above). My wife, who kindly buys the magazine for me, commented that this picture is open to a soft-porn interpretation and the checkout assistant agreed. Intention is not the issue here but possible interpretation. I am not suggesting censorship of images published in the magazine but special care when an image is chosen for the cover.

Professor Roger Ellis OBE

I'm sorry your wife and the sales assistant found the cover offensive. We chose the image as it nicely illustrates a lot of the points in Dave Kai Piper's lighting feature. Great care is taken over the cover image; over half of AP's team are women, including the art editor, and they didn't see it in this way. The Collins English Dictionary defines soft porn as 'pornography that shows or describes sex, but not very violent or unpleasant sex, or not in a very detailed way.' If any other readers feel our cover strayed into that territory, please write in – Nigel Atherton, editor

Digging into Burrows

I refer to the letter in AP (3 February) and wish to remind readers that *Larry Burrows Vietnam* was published by Jonathan Cape in 2002. It contains all the iconic pictures

from that conflict. It is well worth a look. I first saw his pictures in *LIFE* magazine in 1962 and have been an admirer of his work ever since and would love to see some of his other work.

Pat Heavin

Thanks, Pat. Let's hope we don't have to wait too long for another book or exhibition

– **Geoff Harris, deputy editor**

Challenging, not offensive

As the photographer responsible for the portrait of the EDL supporter that so enraged Paul Cope (AP *Inbox*, 3 February), I feel an obligation to come to its defence. We all enjoy an image of a beautiful landscape, but that doesn't mean photographs published in AP shouldn't be challenging. I took this picture as part of a year-long portrait project and one of my self-imposed constraints was that I would only take photographs with people's consent (which is the main reason I got so close). I'm not about to come over all Roger Hicks, but I do think an image like this is challenging. Is the Churchillian V-sign a patriotic salute or was it an ironic dig at his counter protesters (who were part of a Free Palestine rally)? Why is the flag of St George synonymous with racism in our country, when other countries are proud of their national flag? Should a photographer make portraits only of people they respect or admire? And why did the photographer decide to place the EDL supporter's face so close to the dog's backside?

David Travis

Great to hear from you, David; you raise some interesting points. It is clear that nobody was tacitly endorsing the EDL in any shape or form, on your side or ours – Nigel Atherton, editor



David Travis believes that images should be challenging

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Matthew Richards

Matthew began his career as a broadcast engineer for the BBC in London and for companies across Southern Africa. He then became a technical author, before moving into journalism and photography, for which he's enjoyed assignments in the UK and worldwide. He currently specialises in reviewing cameras, lenses and photographic accessories.

However big, bright and beautiful your computer screen, there's always something magical about seeing photos in print. Whether they are arranged in an album, framed on a desk or hanging on the wall, paper prints have real retro charm. Moreover, the high resolution of a photographic print, compared with even the latest 4K ultra-high definition monitor screens, does full justice to the levels of fine detail and texture that you can capture with today's digital cameras.

Rather than sending your digital photos to an online print lab, creating your own photo prints at home can have several advantages. First, you'll get your prints within seconds or minutes, rather than having to wait for anything from a day to a week or more for them to turn up in the post. Second, you have full control over the process and can fine-tune the results. In most cases, the cost of paper and ink for inkjet printing at home also work out cheaper than using a lab, especially when you factor postage into the equation. However, you need to buy the printer itself, and it pays to pick a good one.

Coming up trumps

Researching the perfect photo printer to suit your needs can feel a bit like playing



Top Trumps, with a baffling range of features and specifications to take into account. At least a couple of factors have become simpler. Dye-sublimation printers have largely been dropped and inkjet is the only print technology worth buying for home photo printing. Second, while

Canon, Epson, HP and Lexmark used to be the fab four in inkjet manufacturers, it's become a straight fight between Canon and Epson for seriously good photo output. Even so, there are plenty of models to choose from, with a range of strengths and weaknesses.

Most of us don't relish the thought of buying and running

Epson's EcoTank ET-7700 A4 printer with its high-capacity ink bottles can be a false economy, but the A3-format ET-7750 makes more sense

two separate printers. Canon led the way in multi-purpose printers for document and photo output, with a revolutionary five-ink system. It combines pigment-based black for deep, solid text on plain paper, along with dye-based CMYK (cyan, magenta, yellow and black) inks for photo printing. The resulting Canon Pixma range of printers has been so successful, that the idea was later copied by Epson and, for a while, by HP. Considering that only four inks are actually used for photo printing, the gamut (or colour space) and tonal range can be impressive, thanks to the careful selection of ink colours to maximise photo quality.

For the most part, especially in A4 photo printers, Epson has stuck with the more traditional method of adding light or 'photo' cyan and magenta inks to the usual CMYK line-up, creating photo printers that run on six inks. In theory, this should



Get your best-ever prints

What you see isn't always what you get in the translation between screen and print. **Matthew Richards** reveals how to make your prints charming



deliver a wider gamut than Canon's five-ink printers, although you can often be hard-pressed to spot the difference. The flipside is that, with only a dye-based black ink, you'd expect the Epson printers to muster only faint grey text in document output. In fact though, they tend to do a pretty good job.

While many HP and Lexmark 'photo' printers used a pair of tri-colour cartridges in the past, pretty much every photo-friendly printer on the market these days has individually replaceable cartridges. It makes much better sense, as you'll only have to replace ink that's actually run out, rather than throwing ink away as part of a multi-colour cartridge.

Inks galore

Recent developments in the A4-photo-printer market include a growing or different range of ink colours. Canon

added a grey cartridge to its five-ink technology, bringing the total to six and extending the gamut in the process, as well as enabling more convincing quality for black & white photo prints. The company's very latest high-end Pixma TS8050 and TS9050 series printers assume a different tack, adding 'photo blue' instead of grey ink, going all out for extended gamut and reducing the occasional grainy look in bright blues.

There wasn't really any need for Epson to add extra colours to its six-ink models, as all the inks were dedicated to photo printing anyway. Epson bucked the trend in a different way, with 'EcoTank' photo-

Canon's TS9050 series A4 printers are the best compromise for document and photo printing; they also have a built-in scanner

friendly printers like the ET-7700. These come with fixed ink tanks and bottles of ink for easy replenishment. Indeed, the ET-7700 is sold with nearly a pint of ink, enough for 3,400 6x4in or 800 A4 photos. There's a catch, however, in that it's about five times more expensive to buy than the competing Canon Pixma TS6150, with a similar five-ink line-up delivered in more conventional, replaceable cartridges.

Ultimately, taking own-brand quality photo paper into account, the Epson ET-7700 won't save you any money compared with the Canon, even if you create all 800 A4 photo prints over the printer's lifetime. And while you

need to make a hefty payment for the Epson printer up front, the Canon allows you to pay as you go. That said, the larger A3-format Epson EcoTank ET-7750 is only about £100 more expensive to buy than its A4 sibling and, for creating larger photo prints in high volumes, gives better economies of scale.

The big issue

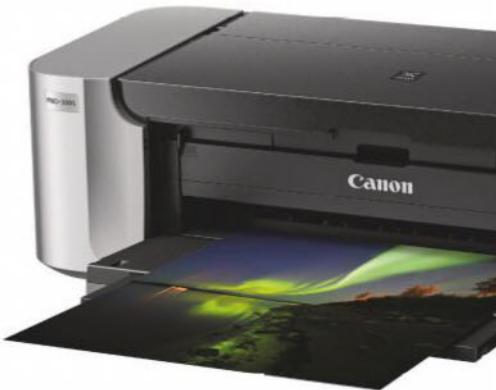
You only need about three megapixels to create a top-quality A4 inkjet photo print, so when it comes to creating your own output, you might query the value of all those extra megapixels in current cameras. The bigger question is why should you limit yourself to an A4 printer? Measuring 11.69x8.27in (297x210mm), an A4 print is a perfectly respectable size for up-close viewing or framing and popping on the mantelpiece. Hang it on the wall, however, and it'll look completely lost.

The next step up in size is an A3 printer, which outputs prints with double the surface area of an A4, at 16.5x11.7in (420x297mm). There are various models to choose from, but a more popular size for photo printers is the so-called A3+ or 'Super A3', at 19x13in (483x329mm). As well as being noticeably larger than A3, A3+ is also a better fit for the 3:2 aspect

ratio of DSLR cameras, although it's still not perfect. When it comes to choosing a specialist photo printer rather than a model that offers a compromise between effective photo and document printing, you're comparatively spoiled for choice if you upsize from A4 to A3+. Not only are there numerous ink line-ups on offer, but there are also alternatives when it comes to the actual formulation of ink, as we'll come to in a moment.

If you want to supersize your home printing, there are a couple of notable A2 desktop photo printers on the market. These are the Canon imagePrograf Pro-1000 and Epson SureColor SC-P800. They don't come cheap, at around the £1,000 mark, but enable a maximum print size that's double the size of A3, at 23.4x16.5 inches (594x420mm).

For going larger than regular A3+ and A2 prints, there's a win for Epson compared with the equivalent Canon models. Epson's current SureColor SC-P600 (A3+) and SC-P800 (A2) models can be fitted with a clip-on roll feeder, giving you the option to use rolls of photo paper rather than pre-cut sheets. Not only does it put larger, panoramic printing on the menu, but you can print at any desired aspect ratio to suit the subject matter.



The Canon Pixma Pro-100S A3+ format printer is unbeatable for print quality on glossy and semi-gloss or lustre paper

Dye or pigment?

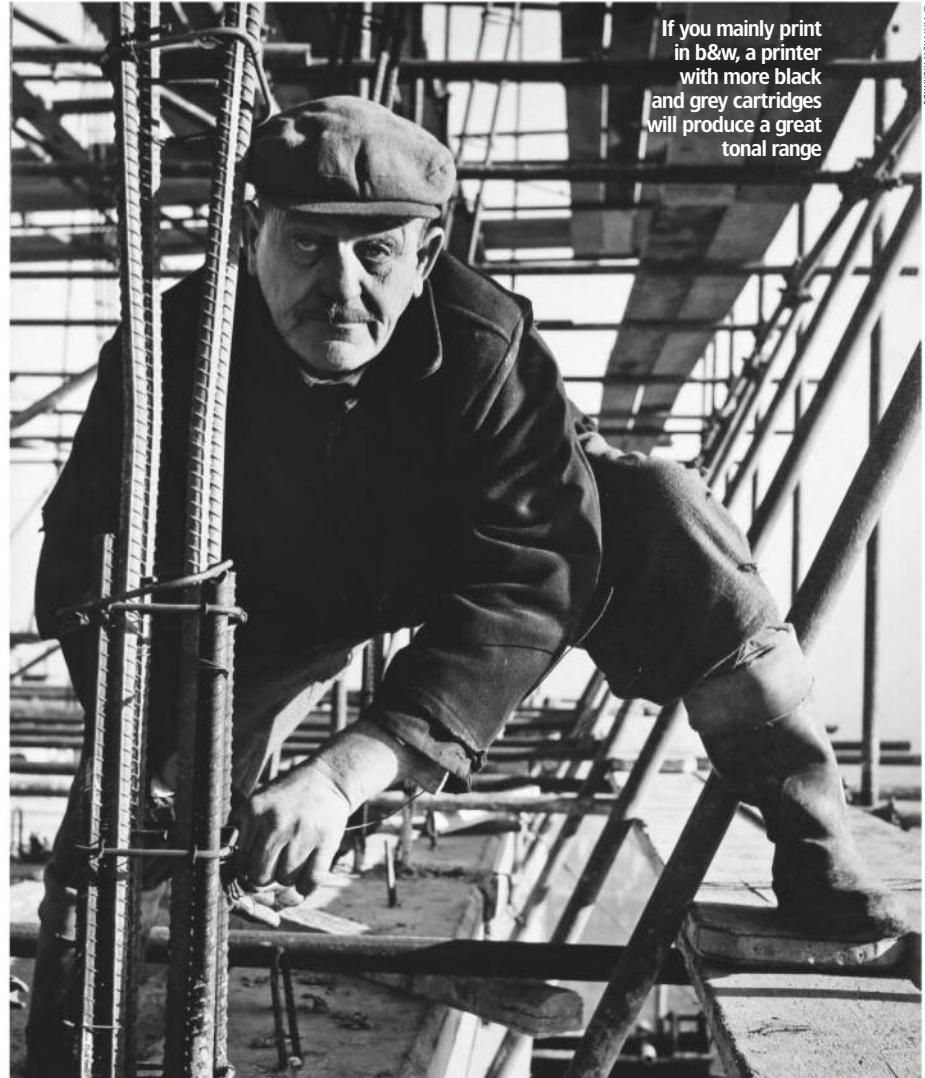
There's a lot to be said for the use of pigment-based inks in photographic output. The pigments used in the formulation of this type of ink have much larger molecules than those in dye-based inks. As such, they tend to be more resistant to fading due to environmental factors including temperature, humidity and ultraviolet radiation, in particular. The last of these features is a major consideration for professional photographers selling prints to clients,

Moody mono

With the right kind of printer, you can expect magnificent mono photo prints as well as great colour reproduction. Again, you're best off with a large-format printer that will typically have more ink cartridges, but some are better for black & white photos than others.

The Canon Pro-10S, for example, includes what most of us would consider a basic black & white line-up for a pigment-based printer, namely with matte black, photo black and grey inks on tap. This enables faithful output on both matte and glossy media, utilising either the matte or photo black ink accordingly. The Canon Pro-1 goes further still, with matte black, photo black and no less than three dark-, medium- and light-grey cartridges for superb tonal fidelity.

Meanwhile, the Epson SC-P600 and SC-P800 use dual black and dual grey inks, named matte black, photo black, light black and light light black. Mono photo quality is extremely good, with the availability of highly accurate results, similar to those by the Canon Pro-1. However, there's a drawback in both Epson printers, for colour as well as mono printing. The matte and photo black inks share a single channel in the print head, rather than having their own dedicated channels. As such, every time you switch between glossy and matte media, you need to purge the ink that's in the head and replenish it with the alternative type. The process wastes precious ink and takes a few minutes to complete.





You can create enormous panoramic prints with the Epson SC-P800 A2 printer, thanks to an optional roll feeder

who might expect the prints to last a lifetime when hung on a wall.

It's not all good news for pigment-based inks. Owing to the relatively large molecules, the ink tends to dry on the surface of the paper rather than sink into it. If you're transporting prints around to exhibit or show at galleries and they're not mounted and framed behind glass, pigment-based prints are relatively susceptible to scuffs and scrapes, with the ink chipping off the paper or other media-like canvas. Indeed, you might have noticed that boxed canvas prints created with pigment-based inks can be prone to ink flaking off the edges when they are stretched over wooden frames.

A bigger problem occurs when you try to use pigment-based inks on glossy or lustre paper. These papers have a top-layer surface that's smooth and reflective. When you're printing with dye-based inks, the dye is completely absorbed beneath the top layer, so the finish looks glossy (or semi-glossy) and uniform. However, pigment-based inks are only partially absorbed. Depending on how heavily ink is laid on different areas of a print, you can end up with 'bronzing' or 'gloss differential'. This is a phenomenon where different areas or colours within a print reflect light differently, so you don't get a uniform finish.

To be fair, some of the latest pigment-based printers, such as the Epson SC-P600 and SC-P800, deliver much better

smoothness on glossy paper than pigment printers in the past. Canon edges ahead with its Pixma Pro-1, Pro-10S and Pro-1000 models, adding a cartridge of 'chroma optimizer' to the ink line-up. It is like a coating of clear varnish that has been laid over the top of the ink when using glossy paper, to boost the uniformity of reflectivity.

Despite advances in pigment-based ink formulation, there's still no beating dye-based inks for printing on glossy or lustre paper. You simply get an unmatched quality of evenness from top-end dye-based printers like the Canon Pixma Pro-10S. Another bonus of dye-based printers is that they are typically about twice as fast as their pigment-based counterparts in producing prints. For example, you can usually expect to get an A3+ print in top-quality setting in around five minutes, compared with 10 minutes or more when using a pigment printer. It might not sound like a significant difference but, if you need to produce several prints or more in a hurry, the amount of time saved can be welcome.

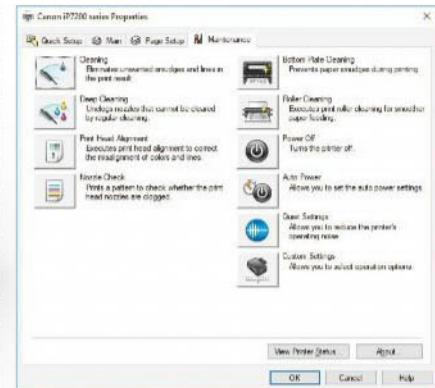
In the AP 17 March issue, we'll reveal how superior ranges of inks and papers combine to create great photo prints, and how to use printer settings to optimise the quality of your results.

AP

Hardware calibration tools can help to maintain consistency between the screen image and print



A greater number of ink cartridges doesn't necessarily make a printer more expensive to run



It's worth carrying out periodic nozzle checks and print-head alignment procedures to maintain optimum quality

Routine maintenance

Even large-format A3+ printers nowadays tend to enable very high-resolution output, typically of 4,800x2,400dpi for Canon and 5,760x1,440dpi for Epson. This is made possible by an extremely fine matrix of nozzles in the print heads. A fundamental difference between Canon and Epson is that Canon uses thermal inkjet technology, where the ink is effectively boiled to force it out of the nozzles under pressure, whereas Epson uses a Micro Piezo system for squeezing ink out of the nozzles.

In both cases, it's possible for nozzles within print heads to become blocked. In our experience, Epson printers suffer from this more often than Canon printers, but you can experience problems with both makes. Especially before printing a large-format print, it's worth running a nozzle-check routine. If you spot problems in the test print, apply a cleaning cycle. Repeat the procedure if necessary. Some printers offer a 'deep clean' if needed. Otherwise, you run the risk of faint lines appearing across the surface of your photo print, and ruining the results.

Another check that's worth carrying out from time to time is that the print heads are properly aligned. This involves returning to the maintenance section of the printer driver and running a routine that aligns the heads both vertically and horizontally, for optimum accuracy.



Give your photos wings

Interested in drone photography for landscapes but don't know where to begin? **James Paterson** gets you off the ground with his practical starter guide

DRONES FOR BEGINNERS

► DJI Mavic Pro

This is one of the most popular drones and for good reason. It features a quality camera capable of 4K video and 12MP stills. Battery life is a respectable 27 minutes, plus it conveniently folds up for carrying around.



▼ DJI Spark

Half the weight and price of the Mavic, the Spark is a great choice for beginners. It has a 12MP stabilised camera and handy front-obstacle avoidance, plus a return-to-home feature.





Sauzon harbour, France

James Paterson



James is a skilled photo editor and photographer. His work has appeared in countless magazines and books, and in 2014 he was appointed editor of *Practical Photoshop* magazine. Visit www.patersonphotos.com

Viewing the world from above can be a magical sight. In the past, getting airborne used to mean photographers needed to hire an aircraft, but these days anybody with a modest budget can get into aerial photography. The drone market has grown rapidly, and not without controversy. But if we put aside all the issues regarding privacy and safety for a moment and focus on how wonderfully adept these new toys can be, it's clear that this is a very exciting time for image makers.

A drone enables you to capture the landscape from a fresh perspective – one that you may not have ever seen before. But these cameras are not just for landscape photography. There currently exist various types of drones to suit different needs: racing drones that come with first-person-view goggles, selfie drones for those after a quick snap, micro drones for indoor flight, stunt drones for barrel rolls and flips, and the much-hyped delivery drone that will soon be dropping online purchases in your garden.

So if you're looking to buy a drone to take stills and perhaps video, be sure to opt for one with a decent camera. This will be no match for the camera in your kit bag, but resolution and video quality are improving all the time. Most drone cameras offer a level of control that photographers will appreciate, with adjustable exposure settings and HD video.

►Zerotech Dobby

This is a good budget option if you're looking to get started. It's easy to fly and takes decent stills, although the camera is fixed, so will need tilting into position by hand before take-off.

Parrot Bebop 2▼

A fun starter drone capable of 14MP stills and 1,080p video, with 20 minutes flight time and a maximum range of 300m. It features a fisheye camera that offers a wide view.



►Yuneec Typhoon H

This six-rotor drone offers good value for money. It's capable of stabilised 4K video, comes with a touchscreen controller and a 3-axis gimbal, and has a flight time of 25 minutes.





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The drone market has expanded exponentially in the last few years, and lawmakers have struggled to keep abreast. Idiotic incidents like the near misses at London Gatwick and crash landings on the White House lawn mean drones are very likely to become more heavily regulated in the near future. For example, the US technology company GoPro, well known for its action cameras, has recently pulled out of the drone market after developing and then discontinuing its ill-fated GoPro Karma drone. GoPro stated that increased

regulations in Europe and the USA were likely to have a big impact on the drone market – one that is admittedly dominated by the Chinese company DJI. In other words, if you're interested in drone photography, now would be a very good time to take it up, as rules and regulations on what you can buy and where you can fly are likely to become more stringent soon.

Put your mind at ease

One of the first things to cross any budding drone pilot's mind is the



Drone laws

You are legally responsible for your drone, so any misuse could result in criminal prosecution. There are three key things to remember when flying a drone: you must keep it in line of sight at all times, you mustn't fly over 400ft (120m), and you should not fly within 150m (lengthways) of a built-up area or 50m (height) of a property. New UK rules are due to be announced in spring 2018, so it's best to keep up to date with the latest guidelines. A good place to look is dronesafe.uk.

Of course, there are certain places where flying is prohibited, especially at airports and airstrips. Some drone manufacturers have developed 'geofencing' technology which effectively prevents drones from entering restricted airspaces including airports, prisons or large public gatherings. It's like an invisible force field that will stop drones from going near places where they can be viewed as a problem.

All Saints parish church, Leighton Buzzard, UK

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inevitable panic about crashing the expensive new toy. However, drone technology has progressed at such a rate that, while still always a possibility, crash landings shouldn't cause too much anxiety. Many drones, like those in the DJI range, have object-avoidance features, meaning they will detect and fly around objects in their flight path. This goes a long way in preventing crash landings, although the drone can be fooled by bare leafless trees, which makes autumn and winter a particularly hazardous time of the year to be flying in the woods.

Another worry that could be at the back of drone owners' minds is that their drone could get lost or run out of battery mid-flight. Again there are fail-safes built into most drones to prevent this from happening. A return-to-home feature will ensure the drone flies back to its starting point. So if the battery becomes

'All the principles of good landscape photography still apply when shooting with a drone'

dangerously low or the connection with the controller is interrupted, most drones will automatically return home.

Many other common features will appeal to photographers and videographers, such as subject tracking. This lets you target a point of interest. The drone will lock on to it, so you can rotate around it or swoop over it while the camera stays locked on. You can also set up drones to track a person or object as it moves, which is great if you want to shoot a video of something like extreme sports. Waypoints are another useful feature. The idea here is that you set a series of

waypoints on a map, and the drone will smoothly fly from one spot to another.

Shooting with a drone

Like any new piece of kit, a new drone will not automatically result in stunning photographs. All the principles of good landscape photography still apply when shooting with a drone. The biggest factor to take into consideration is the light. A high viewpoint can leave the land looking rather flat, like the view from an airplane window. As always, the most interesting light is often at dawn or dusk when the shadows are longer and the directional light accentuates the rise and fall of the landscape. It also helps to look for patterns, strong graphic shapes and contrasting objects – perhaps the lines in a ploughed field, a black road against snow-covered land or a rocky shore line with crashing waves.

AP

TOP TIPS FOR DRONE PHOTOGRAPHY



Get a gimbal

Budget drones, sometimes called 'selfie drones', usually have fixed cameras, but serious photography requires a drone with a gimbal head. It will let you tilt the camera up or down independently of the drone's movement – essential for composing a picture. Stabilisation is also important, especially for video.



Get an extra battery

Battery life is a big factor with drones. Most batteries last for 20–25 minutes before you need to recharge them, so you might want to invest in an extra battery to give you more air time when out on a shoot. It can be frustrating to have the battery run out just as the best light emerges.



Stay low

Even at a decent altitude it can be difficult to convey a dramatic sense of height in stills (it's less of a problem with video). Sometimes it's hard to tell if the photo has been taken at all. To help prevent this, don't go too high, and try to include larger foreground objects so that the scene recedes into the distance.



Use target features

Flying and shooting at the same time can take practice, but many drones have features that can help. For example, the DJI models have intelligent tracking that lets you lock onto people or objects. Some drones, like the Yuneec Typhoon H also let you have a 'co-pilot' to operate the camera while you fly.

Shoot a panorama

The resolution and image quality of drone cameras can be disappointing for those used to working with DSLRs or mirrorless systems. One way to bump up the pixel count is to shoot a panorama. Drones are mostly very good at staying still and level, which makes shooting a set of shots for a panorama very easy.

Straight-down view

A straight-down angle is definitely one to try for added impact, especially if you can find compositions with strong patterns, vibrant colours or contrasting shapes in the land below. It often helps if the sun is low, as the raking shadows can add extra depth to a line of trees or a row of buildings.

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Feel the Byrne

Talk about being in the right place at the right time – imagine being a 19-year-old rock fan with a camera and getting paid by *NME* to shoot gigs. Oh, and it's also London in 1968 – an incredibly fruitful and influential year in popular music, spawning music albums such as the *White Album*, *Beggars Banquet* and *Electric Ladyland*. It sounds like a scene from a movie, but this is the real-life story of Alec Byrne, who went from being a teenage mod with a job in a press darkroom to shooting some of the greatest names in rock and roll. Alec has recently released a book, *London Rock: The Unseen Archive*, which chronicles his glory days from 1967–1977, along with an exhibition at London's Proud Gallery, and we couldn't wait to hear more about his remarkable career.

'I was working at the Keystone Press Agency in the mid-1960s,

From shooting 1960s rock legends to bonding with Starsky & Hutch, **Alec Byrne's** career has certainly been varied. **Geoff Harris** is privy to the fascinating story

delivering film on my scooter, and became hooked on the magic of the darkroom,' Alec explains from Los Angeles, his home since the late 1970s. 'I read everything I could to improve my own photography skills, including AP... I loved music, so I started shooting gigs from back in the audience and would get the film developed at Keystone when nobody was looking. Nobody could afford a darkroom back then, so working there was a real plus. I would sneak into Keystone to print all night, deliver my pictures to the music papers in the hope of getting them printed, then sleep for an hour, then go to work at Keystone.'

Below: Alec shot some of the biggest names in 1960s rock, gathered here for the filming of *Rock and Roll Circus* in December, 1968



ALL PICTURES © ALEC BYRNE



All went well until the work from music papers picked up, and Alex fell asleep one night while developing his shots at Keystone. 'The morning guy found me in there, figured out what I was up to and fired me on the spot. It made the decision to go freelance a lot easier.'

However nervous Alec was about having to shoot bands for a living, he did well enough to get regular work, though he admits to being shy around the bands. 'I used to pinch myself, having moved from being a kid in the crowd to being able to go up on stage. I shot the Spencer Davis Group in Wimbledon and was allowed backstage. But I simply didn't have the b***s to take a group



Above: Alec gets 'the look' from Mick Jagger during the filming of *Performance*, released in 1968

Top right: An early Bowie portrait taken on the Humble Pie tour in Coventry, 1969

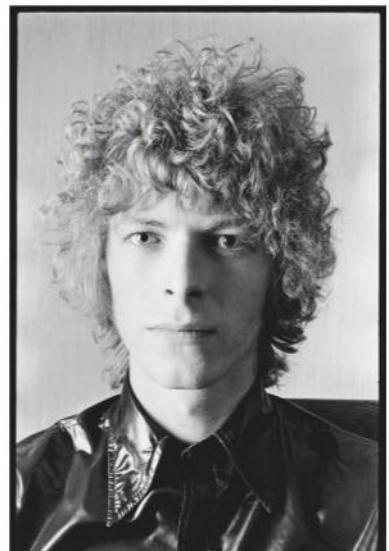
shot of them, just single head shots of Steve Winwood, etc. I was pretty timid but within a couple of years, I was confident enough to do a group shot with Jimi Hendrix, Cat Stevens, the Walker Brothers and... Engelbert Humperdinck!

Learning on the job

It's tough to get good gig shots, and back in the late-1960s, it was even harder, as Alec explains. 'You were at the mercy of the lighting rig used by the band or club, as these were the days before lighting techs. Some London clubs, such as the famous Marquee, were totally crap, though it was easier in a proper auditorium like the Rainbow [Theatre] or the

Lyceum. Some of my early pictures of Hendrix onstage were taken with a Rolleiflex, which is just about the worst camera to use for a live gig. You are looking down, for starters, as I wasn't using the Sports Finder feature for focusing at eye level. Then, when everyone went to 35mm, you were faced with the restrictions of the film. So it was very normal to shoot a gig and then try to push the film to 800 or 1000 ASA to see if you could rescue the image. You'd just have to see how far you could go with it.'

While there were other great rock photographers at the time, Alec says they had a very limited influence on him. 'I learned everything on the



job. Later, as I got more into photography for its own sake, the people I admired were Ansel Adams and the Group f/64 and Edward Weston. I did see the work of Baron Wolman at *Rolling Stone* magazine. At that time, there were only really two cities in the world to be based if you wanted to do rock and roll photography: San Francisco, where Wolman was based, and London, which to me was the epicentre.'

Even though Alec had *NME* credentials, getting decent access to the bands back then was all about your relationship with the record company, publicist, agent or manager, particularly for portrait work. Some band management was easier to work with than others. 'Peter Grant of Led Zeppelin was a pig of a human being; the most awkward b****tard that you could ever come across,' Alec laughs. 'That is why I have limited Zeppelin material. But other people who had a bit of a reputation, like Robert Stigwood, were quite helpful, and opened the door to working with the Bee Gees. My studio was just off Red Lion Square in the West End, and a lot of agents were close by. So as my relationship developed with them I found myself doing everything – not just band shots, but also mug shots and worse. I got roped into shooting [The Who's] John Entwistle's wedding!'

In bed with Mick Jagger

Alec's natural charm stood him in good stead, though he remembers some artists could be challenging. 'I did a shoot with Rod Stewart and the Faces on Hampstead Heath; [it was] a fun afternoon but trying to keep their attention was impossible. Keith Moon [The



Hendrix and Jagger at the *Top of the Pops* studio, May 4, 1967

Who's former drummer] was a mad f*** too. But then you had Hendrix, who was wild onstage but the complete opposite offstage – mild mannered, cooperative, and soft-spoken.'

He also bonded with David Bowie. 'Before his first tour with Humble Pie in 1969, we agreed to meet by the park in Beckenham. I expected the usual entourage, but it was just David. An hour turned into an afternoon... we were both south London boys so we just clicked.' Some of Alec's pictures were used in Bowie's tour guide, and 45 years later, one of the images appeared in the *Five Years (1969–1973)* collection. 'I am touched he hung on to this photograph,' says Alec.

The Beatles were into their endgame while Alec was shooting in London, but he did work with Paul McCartney and Ringo Starr. He also got up close and personal with Mick Jagger. 'When Mick did his first movie, *Performance*, in 1968, I pestered everyone I knew in the business to get access. Eventually I was told to go to a place in Knightsbridge, went up to the second floor and there Jagger was in bed with two naked women. He was shooting this for the movie, but why

Alec also had a good relationship with Marc Bolan, as seen in this portrait from 1971



was I surprised? Anyway, I tried to get over into a corner but had to sit on the bed for a minute, and he gave me quite a look, as if I was trying to make a move on his threesome!'

Live shots and movie stills aside, how did Alec develop his unique style of portraiture? 'One of my favourite photographers was Lord Snowdon. When asked about his style, he said: "I don't really have a style I adapt to circumstances." That really resonated with me. You need to be able to change a portrait shoot accordingly. I also admired David Bailey, [Brian] Duffy, [Terence] Donovan... they were like rock stars themselves.'

He ain't heavy, he's my Nikon



Alec started out with a Yashica Mat camera, which cost £42 on hire purchase (he said: 'My mum signed the loan form') before progressing to a Rolleiflex, and then on to Nikon 35mm SLRs. 'I was doing a shoot with The Hollies when Tony Hicks, the guitarist, told me he'd just bought a new Nikon SLR on a recent tour of Japan. He didn't know how to use it, so I ended up buying it off him, and this was my first SLR. My main lenses with this were an 85mm f/2, while the longest lens I used was 200mm – anything longer was just too slow for shooting gigs, slow as in not having a wide enough aperture to maximise the available light.'



Alec Byrne is a well-regarded entertainment and architectural photographer who cut his teeth during the golden age of rock in the late 1960s. He worked with a wide range of big music names before relocating to Los Angeles in the late 1970s to focus on other types of photography. His new book, *London Rocks: The Unseen Archive*, is published by Virgin (ISBN 978-0753550007)

More than a holiday in the sun
Alec lived for the music as much as the photography, but he struggled with the punk explosion of the late 1970s. He was also drawn to Los Angeles as he wanted to shoot movie and TV stars, and he built a strong relationship with David Soul of *Starsky & Hutch* fame. 'Him and Paul Michael Glaser were ***** off with the TV network photographer as images of them were ending up on merchandise and they didn't see a penny. [In the last six months] I was the only photographer allowed on the set of *Starsky & Hutch* and I owned the copyright.'

After a series of mishaps with storage containers and earthquakes, Alec resorted to keeping his music archive in his garage. A business contact saw some of his pictures, and this resulted in Alec having major exhibitions in both LA and London. 'Seeing a lot of old images scanned with a high-resolution drum scanner and printed big was just amazing; there's so much detail. I couldn't be happier that people are enjoying my music images again. It's hard for young music photographers at the moment, but my advice is don't take no for an answer – and don't sign these ridiculous contracts, like the Taylor Swift one. Never give all your copyright away.'

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Sir Terry Wogan

Two years after **Sir Terry Wogan's** death, Harry Borden looks back on photographing this very private man with a gift for communication

When I photographed Sir Terry Wogan at his home, I had no idea that he was ill, let alone that my pictures would be the last portraits made of the veteran TV and radio broadcaster. It was the second time I had done a shoot with him and both my experiences were very different.

The first shoot took place in Spring Studios, London, in January 2006. I was commissioned by his publisher, Orion Books, to shoot the cover image of his autobiography, *Mustn't Grumble*. I had previously photographed a number of broadcasters of a similar generation, such as Michael Parkinson and David Frost, and found them professional but also quite brusque and intimidating. On that first shoot, Terry was similarly 'old-school' and just wanted to get the pictures done. He was doing his shtick and putting on his public face for the camera; there wasn't any great breaking-down of barriers to reveal the real Terry.

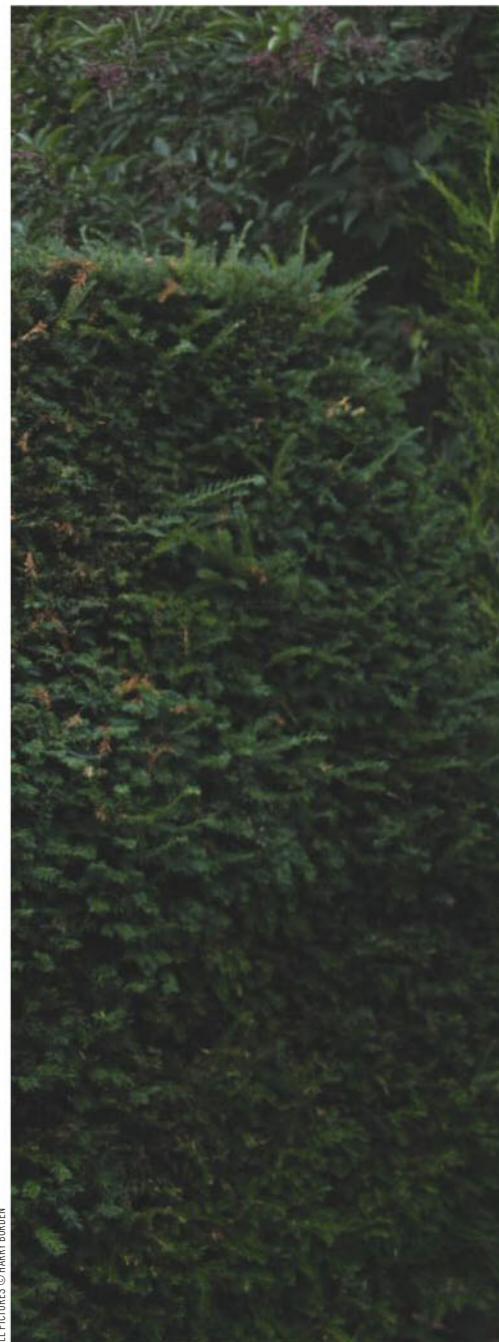
After the book was published in 2007, I remember riding through London on my motorbike and finding myself behind a double-decker bus that was covered by one

of the pictures I had taken. This doesn't often happen, so I followed the bus, got out my camera and photographed it (see below). But it wasn't a shoot I remembered with any particular affection.

An insight into the true Terry

Then, in August 2015, I was commissioned to shoot Terry again for the Mail on Sunday's *Event* magazine. He was being interviewed by journalist Cole Morton to promote his novel, *Those Were the Days*, which was inspired by his early life in Dublin. This time, I drove with my assistant to Terry's home in Taplow, Buckinghamshire, where he had lived for many years. We were joined by the magazine's picture editor and a woman who was doing his hair and make-up.

On this second shoot, Terry, then 77, was completely different to the way he had been on the previous one. Whether this was because he knew he was seriously ill or because he was more relaxed in his home environment, I don't know. He was very friendly and didn't seem in any hurry at all. He invited us in, made us coffee in a big cafetiere; then we just sat around chatting for a while.



ALL PICTURES © HARRY BORDEN



In 2007, when riding through London, Harry spotted this picture of Terry that he had photographed

'... it struck me that Terry simply had this natural gift for communicating, and it took him a long way'

As we were talking, I got a sense of what a talented communicator he was. I saw that he wasn't like his peers at the top of the entertainment industry. He was a very private man – someone very committed to his family. Often, with people who are very successful, you get a sense that they were destined to succeed because of the fervour of their ambition. But it struck me that Terry simply had this natural gift for communicating, and it took him a long way. I remarked on his extraordinary

Although simple, this cheerful picture conveys some of the warmth of Sir Terry Wogan's personality



career and he replied that all that really matters is one's family and friends.

On portrait shoots, I always try to get as much time as I can with the subject and take pictures in a variety of locations. I was at his house for a couple of hours, and he didn't have a problem with letting us have the run of the house to photograph him. We did shots on the staircase, in the bedrooms, as well as outside in the garden and beside the tennis court. I was shooting with my Canon EOS 5D Mark III and mainly a 50mm lens which, as regular readers will know, is my favourite lens for portraits. I set up lights for some of the interior shots where there wasn't enough natural light, but mostly used daylight, sometimes supplemented with the Lastolite reflector.

At one point we found a large magenta-coloured umbrella – the kind you might be given at a golf course. I asked him to hold it in front of some conifers in his garden, because the contrasting colours went well together. He also had a handkerchief in his pocket that was a similar colour to the umbrella. The shot showed him smiling and looking up at the sky, and the colours gave it impact. I only had to retouch the image slightly at the post-processing stage

to remove a distracting brand name on the umbrella.

It's a cheerful photograph and, in retrospect, quite a poignant one. Although, in the end, it wasn't published in *Event* magazine, it was the portrait I chose to upload on my Facebook page when he died in January 2016. It's strong and simple and captures some part of the warmth of his personality.

As told to David Clark

AP



Harry Borden

Harry Borden is one of the UK's finest portrait photographers. He has won prizes at the World Press Photo awards (1997 and 1999), and in 2014 he was awarded an Honorary Fellowship by the Royal Photographic Society. The National Portrait Gallery collection holds over 100 of his images. His book, *Survivor: A Portrait of the Survivors of the Holocaust*, was published in 2017.

Petal power

Celebrating all things botanical, the **International Garden Photographer of the Year** competition has enjoyed another hugely successful year. We bring you some of our favourite entries

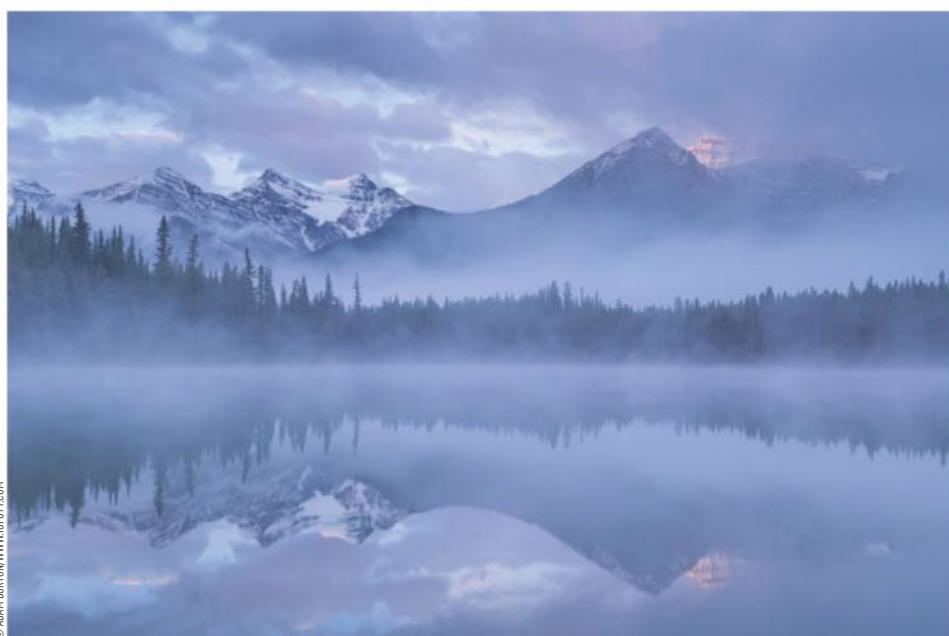
With 19,000 individual entries, the 11th International Garden Photographer of the Year competition closed on a high, and the results are now in. IGPOTY celebrates all things botanical, from plant portraits to grand floral vistas. It's open to photographers of all ages and welcomes work from amateurs and professionals alike.

This year, the overall title has been awarded to Marcio Cabral from Brazil for his picture 'Cerrado Sunrise' (see right). 'Marcio has captured a spectacular vision of

plant life in the cerrado, displaying the flowers of *Paepalanthus chiquitensis*, stretching out on countless filaments towards the first light of the rising sun,' says Tyrone McGlinchey, Managing Director of IGPOTY. 'As ecosystems such as the Brazilian cerrado are under threat, this image urges us all to document, understand and protect our vulnerable landscapes, with even greater passion.' Among his claims to fame, Marcio holds the World Record for the Largest Underwater Panoramic Image thanks to his shot 'Mysterious Lagoon' captured in Brazil.



© MARCIO CABRAL / WWW.IGPOTY.COM



© ADAM BURTON / WWW.IGPOTY.COM

Adam Burton
Finalist,
Breathing Spaces
Misty Blue
Morning, Banff
National Park,
Alberta, Canada

 It was an incredibly atmospheric morning when Adam created this image in the Canadian Rockies. 'Herbert Lake was like a mirror,' he recalls. 'But I had to wait a while for the mist to break in order to obtain the gorgeous reflections of the mountains. The clouds parted just enough to reveal the very first light of a new day.'

Nikon D800E, 24-70mm, 0.8sec at f/11,
ISO 100, ND Grad



© ANNE MARIE EARLEY / WWW.IGPOTY.COM



Annemarie Farley

Commended,

Abstract Views

Tulip Abstract,

Lancashire,

England

Annemarie was attracted to this beautiful Tulipa by its strong colours, which were ideal for the composite she had in mind. Each layered image was made slightly bigger than the last, and the final image was smudged and softened to accentuate the wonderful curves.

**Nikon D800E, 105mm, 1/10sec at f/5,
ISO 80. Multiple images overlaid, softening
and noise added**

Marcio Cabral, Brazil

Winner, International Garden Photographer of the Year Competition 11

Cerrado Sunrise,

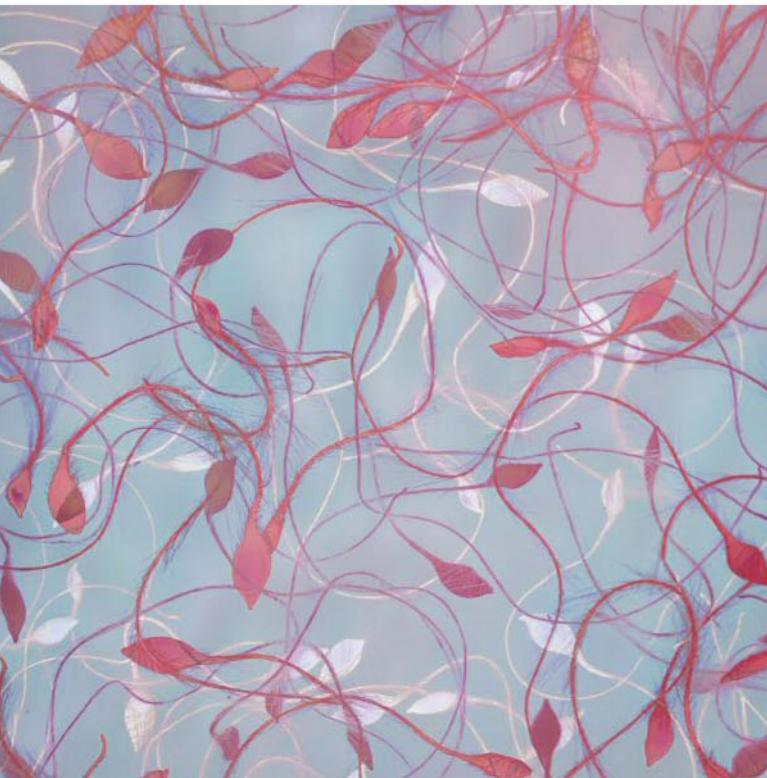
Alto Paraiso de Goias, Goias, Brazil

Paepalanthus chiquitensis is a special plant, endemic to South America. It mainly occurs in the cerrado region of Brazil. The plant itself is not considered endangered, but the accelerated advance of monoculture plantations (such as soya) in the region gives cause for concern.

**Canon EOS 5DS R, 14-24mm, 2sec at f/16,
ISO 100**



© CATHRYN BALDOCK/WWW.GPOTY.COM



© JANE SIMMONDS/WWW.SIMMONDSART.COM

Jane Simmonds
Winner, Gardens
on the Go
Seed Doodles,
Gloucestershire,
England

Jane blended multiple images of Clematis seeds from her garden to create an artistic and intriguing composition. She loves creating intimate landscapes and abstract nature images and particularly enjoys experimenting with alternative techniques including multiple exposures.
Apple iPhone 7 Plus, 1/590sec to 1/480sec at f/1.8, ISO 20, lightbox. Multiple images overlaid

Cathryn Baldock
Winner, Abstract
Views
Lily Pads,
Northumberland,
England

Cathryn overlaid multiple images of lily pads at different scales to emphasise their beauty and intricacy. Living on the edge of the New Forest in Hampshire she has a wealth of inspiring habitats – woodland, open heath and coastline – on her doorstep, but the images for this picture were taken in Northumberland.
Canon EOS Mark II, 24-105mm, 1/60sec at f/9, ISO 100. Multiple images overlaid



'IGPOTY celebrates all things botanical, from plant portraits to grand floral vistas'

Radim Schreiber

Highly Commended,
Wildlife in the Garden

A Flash of Hope, Fairfield, Iowa, USA

Radim had been waiting to take a photograph like this for a long time, and then it finally happened. He pressed the shutter release just as the firefly's bioluminescence lit up the surrounding flowers.

**Sony Alpha 7S II, 100mm, 1/15sec at f/2.8,
ISO 12800**

John Glover

Second Place,
Beautiful Gardens
Merriments, East Sussex, England

As the sun was rising over this late summer border at Merriments Garden Nursery in Sussex, John was there to capture the drama. The warmth and energy of the season is wonderfully communicated in the rich colours and lush greenery.

**Nikon D3X, 24-70mm, 1/10sec at f/11,
ISO 100**

© RADIM SCHREIBER WWW.GARDENPHOTOGRAPHY.COM

Carol Casselden

Winner, The Beauty of Plants

Through Icy Glass, Sussex, England

Carol took this picture one winter's morning after some hessian sacks had been removed from the glass frames of a greenhouse, and before the ice had completely thawed out. The results of the freezing process created beautiful patterns.

**Nikon D7100, 18-105mm, 1/50sec at f/5,
ISO 160**

© CAROL CASSELDEN WWW.IGPOTY.COM





Yang Yu Wei

First Place, Young Garden Photographer of the Year

Hydrangea, Palo Alto, California, USA

It was a beautiful sunny morning when Yang visited this garden with her family. She managed to capture this Hydrangea with dazzling background bokeh as the light shone through the tree canopy.
Canon EOS 5D Mark IV, 100mm, 1/100sec at f/3.5, ISO 800

Mandy Disher

Winner, Portfolio, the Beauty of Plants

Simple Nature, Cambridgeshire, England

From spring to summer Mandy selected a number of white flowers to shoot, choosing each for its unique characteristics. 'I wanted to express simplicity, happiness and well-being by using a high-key technique,' she explains. In this way she was able to capture the simple and natural beauty of each plant.
Canon EOS 6D, 100mm, 1/3sec to 1sec at f/18 to f/32, ISO 50. LightPad, softbox continuous lighting

© MANDY DISHER WWW.MANDYDISHER.COM



‘[In Simple Nature] I wanted to express simplicity, happiness and well-being...’





Nigel McCall
Winner,
The Bountiful Earth
**Morning Mist and
Mellow Fruitfulness,**
Aberglasney
Gardens,
Carmarthenshire,
Wales

In the warm, heavy mist of an August morning the Kitchen Garden at Aberglasney had a delightfully romantic atmosphere. Here, heritage fruit, cut flowers, vegetables and herbs are grown side by side and arranged by colour, making the garden a joy to photograph throughout much of the year.

**Canon EOS 5DS R, 24-105mm,
1/15sec at f/11, ISO 100**



Chris Dale
Third Place, Trees,
Woods & Forests
**Frostiest Tree
in the Forest,
Sherwood Forest,
Nottinghamshire,
England**

This frost-heavy sapling was captured at the start of a long project Chris was working on exploring Sherwood Forest. Its dazzling form stood out in a small clearing surrounded by silver birch and bracken ferns.

**Canon EOS 6D, 70-300mm, 1/50sec at f/5,
ISO 200**

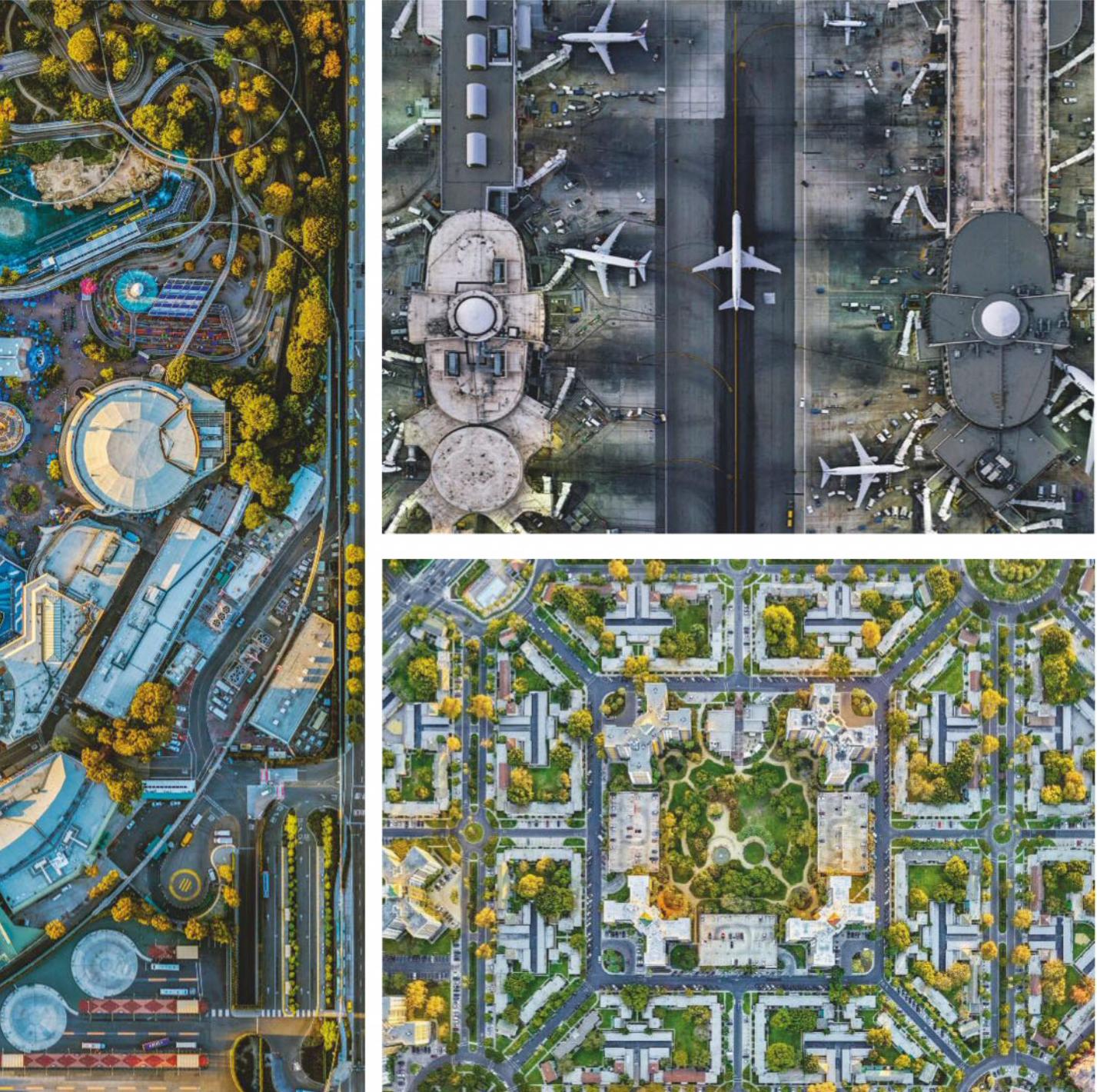
The IG POTY exhibition will tour the UK, and further afield, later this year. A hardback book featuring images from the awards, and titled *IGPOTY Collection Eleven* is now available. For more information, visit www.igpoty.com.



ALL IMAGES © JEFFREY MILSTEIN. THESE IMAGES ARE FROM THE BOOK *LAWYER*, AERIAL PHOTOGRAPHS OF LOS ANGELES AND NEW YORK BY JEFFREY MILSTEIN, PUBLISHED BY THAMES & HODSON IN 2017

High ambitions

The journey from teenage pilot to full-time photographer has been an eventful one for **Jeffrey Milstein**, as **Tracy Calder** discovers



At the age of 16 Jeffrey Milstein spent three hours every Sunday sweeping out a hangar at Santa Monica Airport in LA. In exchange for his labour he was offered flying lessons in a Cessna 150 – an hour in the air for every three he worked on the ground. By then Milstein was a self-confessed ‘plane nut’, building model airplanes in his spare time, devouring books on aviation, and looking skywards whenever he heard a jet engine. ‘I think it was because I had a crappy childhood and the planes

in the sky made me think I could get away,’ he confides. ‘I also had a romantic idea of becoming a barnstormer [a name given to stunt pilots in the 1920s], but that was another era.’ He received his pilot’s licence on his 17th birthday and was soon flying around the LA basin shooting 8mm movies. ‘The feeling of being above everything, being able to travel in any direction, and seeing how everything looked from above was fascinating,’ he recalls. But the route from teenage pilot to full-time photographer was not without its diversions.

Above: Park La Brea, LA

Top left: Disneyland, Anaheim, California

Topmost: Los Angeles International Airport (LAX), LA

In the 1960s Milstein left LA to study architecture at the University of California in Berkeley. As a result, he turned his attention to matters on the ground. While studying for his degree; however, one of his professors suggested he buy a 35mm camera to assist in his studies. ‘I travelled around Europe and took pictures,’ he recalls. ‘I have always had an artistic eye: at school I was always the one asked to draw cartoons, create yearbook covers and stage sets.’ In 1968, having now graduated, Milstein moved to New York and began his career



 as an architect. It was a profession that he enjoyed for many years, but in the mid 1980s he designed a set of architectural notecards that led him to launch the graphic design and publishing company Paper House Productions. 'It grew into a nice-sized company, and by the 1990s we had 700 products on the books,' he explains.

But running such a sizeable company left little room for creativity, and Milstein began to feel frustrated. Searching for an artistic outlet he signed up for a course with photographer Jay Maisel in Santa Fe. 'I really enjoyed it and by the time I left I had decided to make photography my third career,' he recalls. Milstein is a determined man and by the start of the millennium he had sold Paper House Productions, and

embarked on a career as a professional photographer. Naturally, the first objects he trained his lens on were aircraft. 'When I was a kid I loved hanging out at the end of the runway and watching the planes fly over me as they came in to land,' he says, 'so I began photographing near the end of the runway at LAX [Los Angeles International Airport], outside the airport rather than in it.' After a while he noticed the images he took were forming a typology of airliners. 'They were like portraits,' he explains, 'so I started collecting them and creating a body of work.' The project resulted in a year-long exhibition at the National Air and Space Museum of the Smithsonian Institution in Washington DC, and a book entitled *Aircraft: The Jet as Art*, published in 2007. 'When a

Above: Beverly Hills, LA

Above left: Century and Harbor Freeway interchange, LA

Top left: Stuyvesant Town, NY

new plane comes out I still add it to the collection,' he admits. 'A lot of the airliners I photographed are no longer around, so the images have become like historical documents.'

Dream project

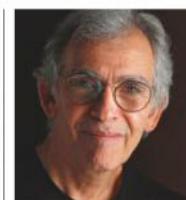
Bizarrely, the idea for his LA/NY project – aerial images of Los Angeles and New York taken looking straight down – came to Milstein in his sleep. 'I had a dream that I was at an art show looking at photographs of the tops of New York City buildings lit up at night, and I thought to myself what a great idea, I wish I'd thought of it,' he laughs. 'Then, just as I was waking up, it dawned on me that it was a dream and it was my idea.' Not one to rest on his laurels, Milstein took to the air in a helicopter and was soon exploring New York from above.



His background in architecture and graphic design is evident in the LA NY series: neat angles and clean lines abound. 'I want things to be lined up – I like order', laughs Milstein. 'I guess that's down to years of drawing.' But when you're shooting from a moving aircraft such precision is hard to come by. Milstein used a combination of planes and helicopters for the project, but generally preferred the latter. 'I often shoot from small helicopters with the door off, and ask the pilot to make steep turns over what I want to photograph so that I can kind of lean out and get a straight down shot,' he says. But getting a pilot to understand where you want to be can be difficult as he/she is sitting in a different seat and has a different perspective. 'I spend a lot of time getting into

position,' confirms Milstein. 'Sometimes the wind is blowing and makes my eyes water, so I can't see. What's more, lenses are not designed to be pointed straight down, so I sometimes get lens creep and have to refocus.' In addition to these woes, Milstein has the inevitable problems of vibration and fast-fading light to contend with.

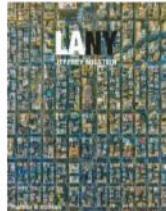
With so many challenges to overcome I'm interested to know if he would consider using drones for his projects. 'Some of my friends are producing really interesting work using drones,' he suggests. 'But I don't love them myself. If I was younger I would probably get one, but it takes quite a while to learn how to use them, and I'm so busy right now that I don't have the time. Also, to replace the cameras I use would cost me about \$45,000 and



Jeffrey Milstein was raised in LA but moved to New York in the 1960s. He pursued a career in architecture before setting up a graphic design and publishing company. In 2000 he sold the company and became a full-time photographer. Since then he has won numerous awards. To see more, visit www.jeffreymilstein.com.

BOOK AND EXHIBITION

LA NY: Aerial Photographs of Los Angeles and New York by Jeffrey Milstein is published by Thames & Hudson, £19.95, ISBN 978-0500544891.



To see more of Jeffrey Milstein's work, including aerial shots of London, visit www.jeffreymilstein.com. An exhibition of images from the LA NY project is currently on show at the Benrubi Gallery in New York City until 17 March.

I'm not about to put that into a drone! Finally, drones are limited to an altitude of about 400ft, and I'm usually shooting from much higher up [around 1,000 to 2,000ft].' For the LA NY project he used both 35mm and medium-format cameras mounted on a handheld gyro. A few shots were taken with Canon and Sony DSLRs, but most were taken with a Phase One IQ180.

Cultural comment

The project was shot over a five-year period, during which time Milstein explored both cities with fresh eyes. Through his lens, seemingly identikit housing is transformed into rich patterns, while freeways twist and turn like arteries pulsing with life. 'One can read a lot about our culture from the visuals,' he suggests in his book, *LA NY: Aerial Photographs of Los Angeles and New York*. One thing that surprised him was the colour shift between industrial and more affluent areas. In neighbourhoods in industrial areas the predominant colour was brown due to a lack of vegetation. 'As affluence increases, the colour of the photographs becomes greener and bluer from pools and tennis courts,' he observed. 'The tone of the pictures changes based on the economic level of the housing.'

In 1987 author Frank White coined the term 'the Overview Effect' to describe what happens to people when they view Earth from space. Having studied testimonies from 29 astronauts, he concluded that observing our planet from a distance encourages feelings of awe, a renewed sense of responsibility for the environment, and a greater understanding of the interconnectedness of living things. While Milstein's pictures are taken at altitudes far lower than space the feelings of awe, responsibility and awareness are triggered just the same.



Sleepless in Senja

Can the Canon EOS 5D Mark IV keep up with the competition? **Matty Graham** puts this full-frame DSLR to the test on a trip to Norway, shooting landscapes by day and aurora borealis at night

ALL PICTURES © MATTY GRAHAM

Heading off on a photography tour is great fun, but trusting the entire trip to the performance of one camera means putting all your eggs in one basket. This was the problem I faced as I planned a trip to Senja, Norway's second largest island, which is well inside the Arctic Circle. Any camera needed to tick a variety of boxes. First, it had to offer decent resolution, big enough to make prints larger than A3. Second, the camera had to be robust – the Arctic Circle can be an unforgiving place, so this certainly wasn't the location to take smaller mirrorless cameras that burn through batteries in seconds and are allergic to wet, cold weather. Finally, and this was the big one, the camera had to perform well at capturing both

video and stills, as I would also be producing a number of video projects while in Senja.

I've owned pretty much every Canon DSLR going, starting with the EOS 350D in 2005 and working my way through APS-C models such as the EOS 40D, EOS 60D, EOS 7D and EOS 7D Mark II all the way to the heavy-duty APS-H sports cameras such as the EOS-1D Mark II, onto the high-resolution DSLRs (EOS 5DS) and also the EOS 5D line-up, including the original 5D, the Mark II, and my latest buy, the Mark IV. The 5D Mark IV was launched in August 2016 and, as Canon tends to upgrade its 5D line-up every four years, this field test (or 'fjord' test) is in essence a mid-term report for the Mark IV.

The specification of the Mark IV seemed to cover all my requirements. It's the first in the

5D line-up (excluding the 5DR/SR) to break that magic 30MP mark, up from 22MP on the older Mark III. Would that extra 8MP make a huge difference? We'll cover that later. I also knew I wouldn't have to worry about its weatherproof credentials, which are superior to the Mark III. Canon build has always been reliable and has improved further over the years. My 350D has been around the world twice and is still working, so I had no doubt the 5D Mark IV could cope with the worst the Norwegian weather could throw at it.

My biggest concern, though, was video. Despite being a Canon diehard, I have to be honest and say I'm not totally satisfied with the current options. Unless you can afford the flagship EOS-1D X Mark II, the only other

The sun starts to dip into the crystal-clear fjord near Finnsnes, a town that connects the island of Senja to mainland Norway
Canon EOS 5D Mark IV with 17-40mm f/4 L lens at 17mm, 1/30sec at f/16, ISO 100



Canon DSLR to offer ultra-high-quality 4K video recording is the 5D Mark IV, but even then there are compromises. The screen of the Mark IV is fixed, which doesn't lend itself to shooting video. Worse, though, Canon doesn't supply the 5D Mark IV with its C-Log colour profiles, which are useful for getting better results when you process the video. You can get C-Log added to the camera by paying around £90 at a Canon service centre, but this feels like a kick in the teeth to creatives who have already shelled out over £3,000 on the body. The second option is to pay around £20 for a third-party version of the C-Log profile from film-making sites such as EOSHD. So, the Mark IV pretty much covered all my needs. I packed it into the kit bag along



At a glance

£3,229 body only

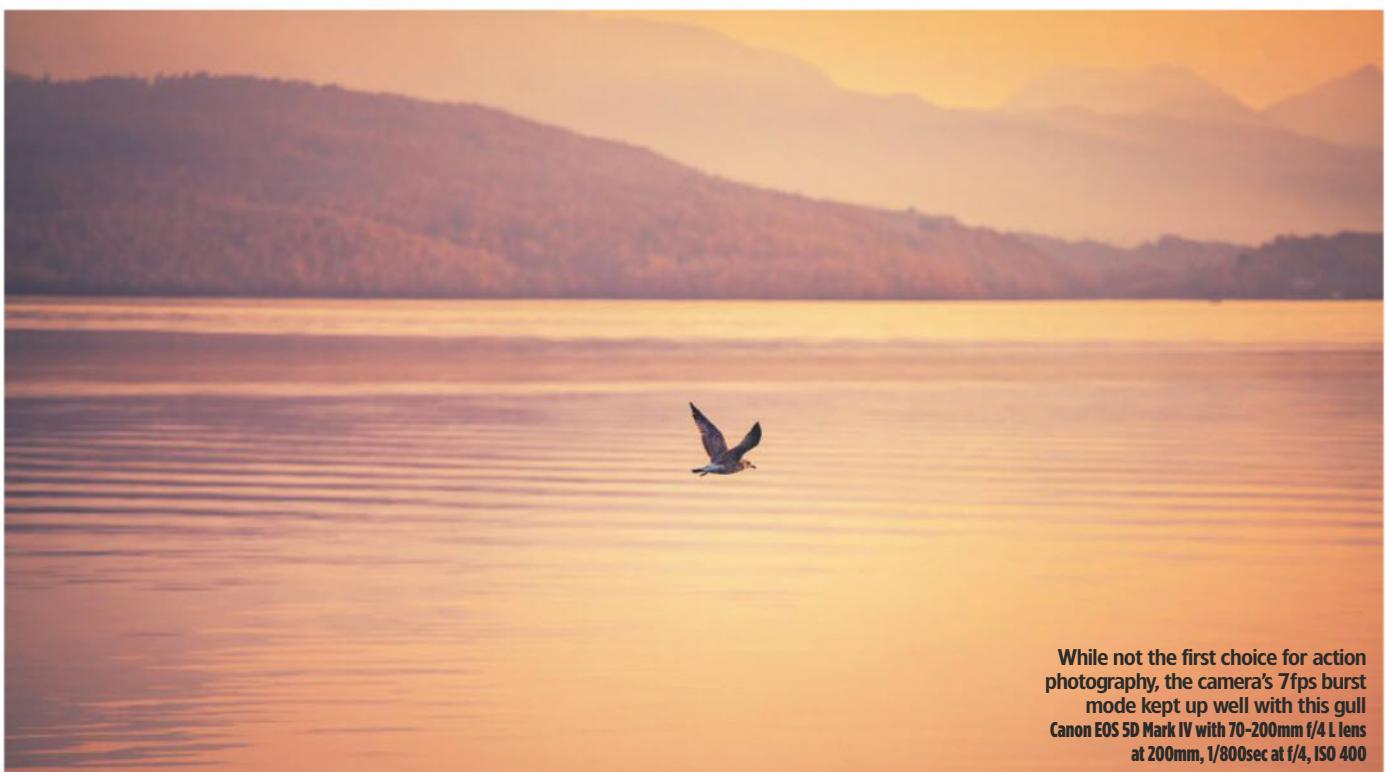
- 30.4MP full-frame CMOS sensor
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- Dual card slot (SD+CF)
- 4K video

with a selection of lenses that included the Canon EF 17-40mm f/4L USM, the Sigma 50mm f/1.4 DG HSM Art, the Canon EF 70-200mm f/4 L USM and my quirky Canon EF 20-35mm f/2.8 L: a fairly old lens that nevertheless creates beautiful lens flare when I shoot contre jour.

Speedy operation

Once I landed in Senja, I jumped into the hired car and was soon stopping every couple of miles to photograph the epic landscape. If, like me, you've been using Canon DSLRs for years, the 5D Mark IV's menu system holds no surprises. However, if you're new to Canon, you'll find the menu to be logically thought-out. The colour coding helps, but also the way options are 'stacked' means you get to the most-used options first, although there are one or two exceptions, with the 'Format Card' option being one example. One key difference between the 5D Mark IV and its Mark III predecessor is the touch-sensitive screen. For starters, although it has stayed the same size (3.2in), the Mark IV's LCD has over 50% more resolution than the Mark III. You can also press the Q option on the screen and access then adjust variables such as exposure information, focus mode, file format and memory card options in lightning-quick time.

The big timesaver touchscreen technology brings is when composing an image using live view. Once you've identified where you want the camera to focus, all you have to do is touch the same area on the LCD and the camera will (or at least try to) establish focus. How well does this work in the field? Surprisingly effectively, although for precision focus, I always use live view to zoom in and check my manual-focus selection is spot on.



While not the first choice for action photography, the camera's 7fps burst mode kept up well with this gull
Canon EOS 5D Mark IV with 70-200mm f/4 L lens
at 200mm, 1/800sec at f/4, ISO 400

This sunset gave the 5D Mark IV a high-contrast scene to deal with. A pleasing amount of shadow and highlights were retained while shooting in raw
Canon EOS 5D Mark IV with 17-40mm f/4 L lens at 17mm, 1/100sec at f/11, ISO 200



A lot of photographers would have greeted the megapixel count with a unenthusiastic sigh when the 5D Mark IV was released. An increase of 8MP doesn't seem like much, especially when you take a moment to look at the camera's rivals. The Pentax K-1, a tank of a full-frame DSLR, offers 36MP and is virtually half the price of the 5D Mark IV. Sony's Alpha 7R III brings 42.2MP to the table and Nikon now offers the 45.7MP D850. Despite these numbers, I think Canon actually got it right with the megapixel count. For starters, if you want high resolution, the EOS 5DS and 5DS R beat all these cameras with 50MP. But I think the 5D Mark IV hits a sweet spot that balances ample resolution for quality prints with file sizes that don't cripple your workflow.

Striking a balance

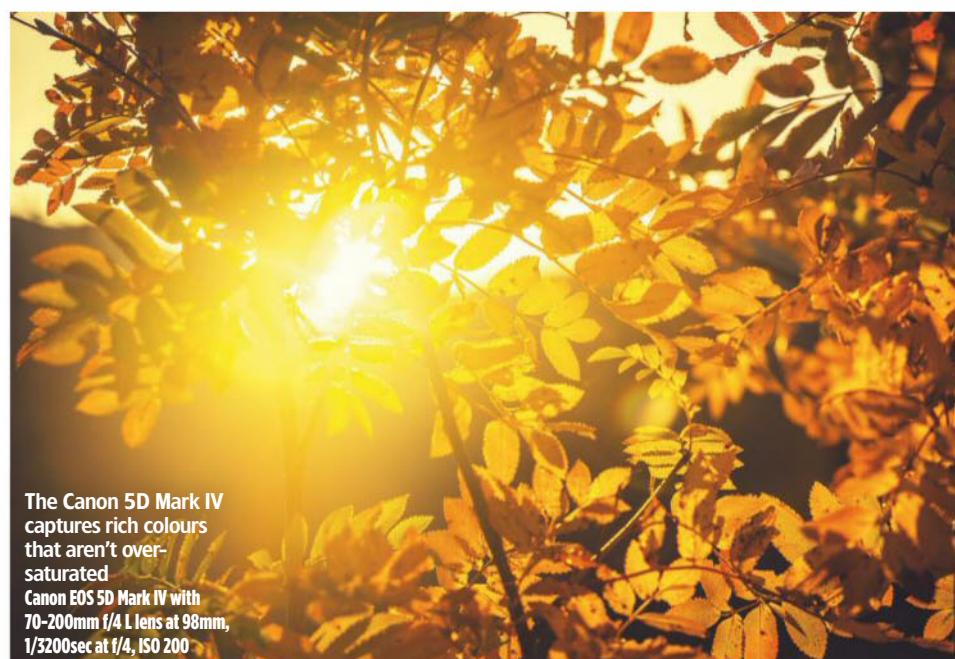
The jump in file size sees the 5,760x3,840p images from the 5D Mark III increase to 6,720x4,480p on the 5D Mark IV. So, not only can you print images well in excess of A3, but you can also crop heavily into an image without compromising quality. During my trip to Norway, I shot at least 200GB worth of imagery, and while today's memory cards are cheap, importing and editing files can take up

your workflow time. So, as mentioned, I think the 5D Mark IV gets the balance between megapixels and workflow just right.

We can't talk about workflow and editing without mentioning the 5D Mark IV's Dual Pixel RAW technology, which aims to enable photographers to make micro-adjustments to focus in post-processing. The technology is accessed through the Digital Photo Professional 4 software that comes with the camera, but it's worth mentioning that to successfully edit an image, the Dual Pixel RAW option must be activated via the Menu screen before taking any pictures. You can't go back and edit an image retrospectively. As long as you have the Dual Pixel RAW option switched on, you can then open the file and try making micro-adjustments to the image. In my opinion, this feature works brilliantly with portraits and close-up detail shots, but less well with landscape imagery.

My workflow for taking a landscape is to use live view to zoom in on a focal point and adjust the focus manually, as landscape work generally allows you the time to take more care with your focus. By following this process, my focus is (usually) spot on, and if it isn't (because I've knocked the focus ring or something of that nature) then it's likely the focus will be so far out that it will be beyond the tolerance of the Dual Pixel RAW technology. However, what is worth investigating is the Ghosting Reduction control option, which is found in the same dialogue box as the micro-adjustment. Click a box and Digital Photo Professional 4 will present a preview of how the Ghosting Reduction will improve your image. The results are often seriously impressive, replicating the effect of extending the dynamic range of the camera. This feature seems to work

'Although it has stayed the same size (3.2in), the Mark IV's LCD has over 50% more resolution than the Mark III'



especially well for subjects with intricate designs – the meshed design of a microphone, for example.

One of the few image quality areas where I felt the 5D Mark IV fell short was in its ability to control noise when I was capturing long-exposure images of the Northern Lights dancing above the fjord in hues of green and purple. A fellow photographer was standing next to me on the edge of the fjord using a Nikon D850, and when we compared images (taken at matching high ISO settings) I got that unsettled feeling. After trying a variety of exposure times and ISO settings, I timed how long the raw image took to write to my speedy SanDisk Extreme Pro memory card, with and without the Long Exposure Noise Reduction feature activated.

With the option switched on, the file took four times longer to buffer and write to the card, which was completely impractical when you're already shooting 15 or 20-second exposures and want to switch compositions before the aurora moves on or ends completely. Once the light show was over, I headed back to my lodge to defrost my fingers and process some images. The majority of my aurora images were captured between ISO 800 and ISO 2000, but when the lights started to fade, I went up to ISO 3,200. All the files up to ISO 2,000 needed a tiny element of Noise Reduction, which I added in Adobe Lightroom, but there was a noticeable drop in quality when the ISO hit 3,200, and I found myself really ramping up the Noise Reduction, which was a shame.

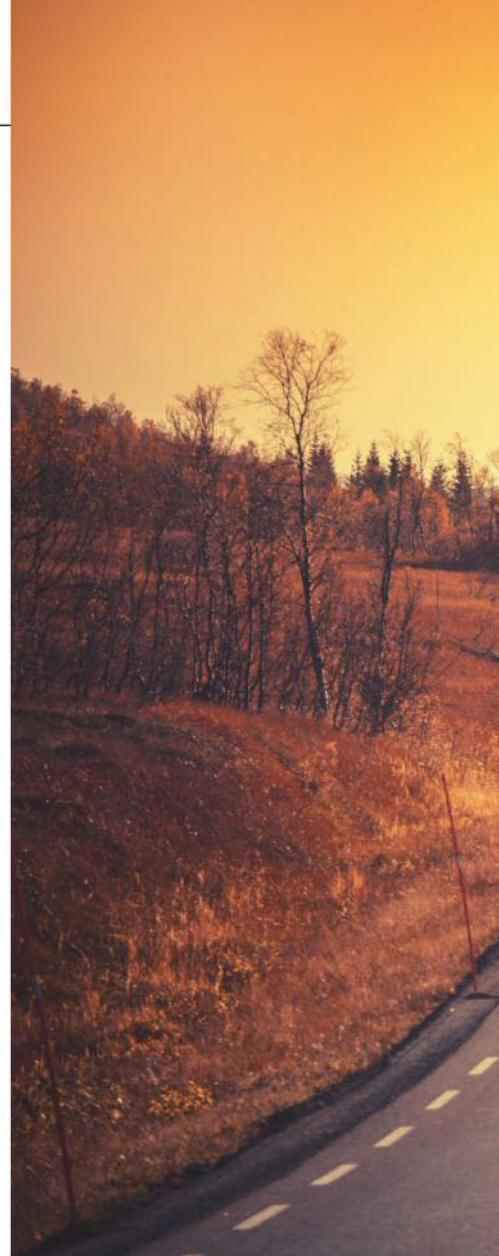
An additional niggle arose when I found a fairly prominent lump of muck on the sensor. It took half an hour of blowing, light shaking and extensive use of the internal sensor-cleaning

system to remove it, which I thought was a little excessive. I was disappointed the sensor clean didn't do the job on the first attempt.

Speedy shooting

Given that I had a long list of landscape locations planned across Senja, I hadn't packed the 5D Mark IV for speed, and I didn't expect to be slipping the camera into AI Servo mode, but the beauty of gulls swooping over the fjord gave me an opportunity to put the 5D Mark IV's action credentials through their paces. The camera can shoot at 7fps, which is a marginal increase on the 6fps offered by the older 5D Mark III. Despite the much higher resolution, Nikon's D850 matches the 7fps burst rate and even beats it when you add the optional battery grip, increasing the rate to 9fps. What's more, Sony's 42MP Alpha 7R III shoots 10fps, which highlights that the 5D Mark IV is on the slower side of its rivals.

That said, I found 7fps to be enough to capture wildlife and fast-moving subjects, and this was primarily thanks to the extremely accurate 61-point autofocus system. The various AF presets found in the menu system may seem gimmicky, but the truth is they actually work very effectively. The presets range from a default general-purpose setting to options that will continue to track subjects while ignoring obstacles, or yet more options that instantly focus on subjects that suddenly enter the frame. Spending some time selecting an appropriate preset option for the subject you're trying to capture will maximise your chances of sharp shots and improve your hit rate, which is important given you have seven shots per second to play with. What's also worth mentioning here is that all the 61 autofocus points are f/8 compatible, meaning



Matty's tips for shooting auroras

ALTHOUGH the aurora borealis can be seen in some parts of northern England and Scotland, high-latitude locations such as Senja maximise your chances of capturing stunning images during the winter months of October to March. The lights are, of course, never guaranteed, so apps like Aurora Watch can send notifications to your phone when high solar activity is expected. Capturing the lights requires a long shutter speed, so a tripod is a must. On clear nights, your camera's AF system should be able to focus accurately on stars, but if you plan to include foreground interest in your frame, take an LED torch and light the foreground to help establish focus before switching to manual focus. Your settings will depend on the strength of the aurora and any ambient light, but a good starting point is to shoot at f/2.8-f/4 at 10 seconds and ISO 1,000. Then simply adjust the settings to get the best image. Senja was perfect for capturing the aurora thanks to its location in the Arctic circle and virtually non-existent light pollution. To find out more, see www.visitnorway.com.

I was spoilt with a dazzling aurora display over Tungeneset, a photogenic stretch of rocky shoreline. Canon EOS 5D Mark IV with 20-35mm f/2.8 L lens at 33mm, 1/500sec at f/9, ISO 160



Senja gives photographers big skies and epic mountain views. This golden-hour image was captured on the way to Ånderdalen National Park
Canon EOS 5D Mark IV with 70-200mm f/4 L lens at 200mm, 1/500sec at f/9, ISO 160



they can be used when you pair a telezoom with a 1.4x or 2x converter.

Although the nights were cold enough to turn slippery rocks into frost-coated mini ice-rinks, the days in Segla (the most famous mountain in Senja) were warm enough to get by with a decent fleece jumper. Moreover, for the entire time I spent in the region, there was hardly a cloud in the sky. I appreciate how much I rode my luck, as the weeks prior to my arrival had seen storms and plenty of rain. The incredible light lent itself massively to shooting video of this epic area. I dedicated a great deal of time to creating slow-motion sequences, using a tracking rail for a smooth glide, but there was yet another compromise on the horizon. Although you can shoot 4K at 25p or Full HD at up to 50p (60p for NTSC), the resolution of the 5D Mark IV's slow-motion mode (which captures scenes at 100fps for PAL settings and 120fps for NTSC) is just 1,280x720. This can cause issues in post-processing, especially if all the other footage you have filmed is at 4K, as you will have to magnify in on the slow-motion footage.

Slipping slow motion in between Full HD sequences is less of a problem, and you simply expand the scale of the slow motion movie to

150%; all the clips I used in my video projects stood up well to this with no real visible degradation in quality. Trying to use slow motion with 4K, however, is more of an issue, and I'd personally have to think twice about combining the two resolutions in one go. What's more, focus has to be established before you start recording slow motion as it won't operate during filming, and there's no audio picked up at that higher frame rate either. On the plus side, the 5D Mark IV has ports for an external mic and headphones so you can monitor sound – plus the two memory card slots allow you to write to both slots at once, instantly creating a backup. If you are a fan of time-lapse sequences, you'll be pleased to hear the 5D Mark IV has such an option. Last on video, the 5D Mark IV can extract 8.8MP JPEGs from the 4K footage – this is bigger than the files from my old 350D!

A great workhorse, but not perfect

The 5D Mark IV, which I bought with my own money rather than received as a long-term loan, is a great workhorse. However, as a lifelong Canon fan, it pains me to say that it's also a camera that comes with compromises. On the positive side, the sensor strikes a good

balance between megapixels and not clogging up your hard drive. The image quality is generally good, the build quality is second to none and the 4K video looks amazing.

Negatively, the 5D Mark IV offers a slow burst rate compared to its rivals, and the fixed LCD would have been much better as a tilting or vari-angle monitor. The Dual Pixel RAW feature is highly impressive, but better suited to portrait photographers rather than landscapers, and the 5D Mark IV's ability to control noise could have been better.

It sounds as if I'm being harsh, but I actually think it's a brilliant camera for those who have already invested in the Canon system. I enjoy using it on both stills and video shoots, and it certainly didn't let me down in Norway. For all the technology that's been added, it's still really easy for Canon-lifers like me to navigate and operate. Aside from the megabucks flagship EOS-1D X Mark II, this is the best DSLR Canon has released, and it takes pride of place in my kitbag. The next 5D will be sure to have ironed out the niggles I mentioned, improved the video specifications and made progress with the sensor – after all, if history has taught us anything, it's that Canon and Nikon love to get one over on each other.

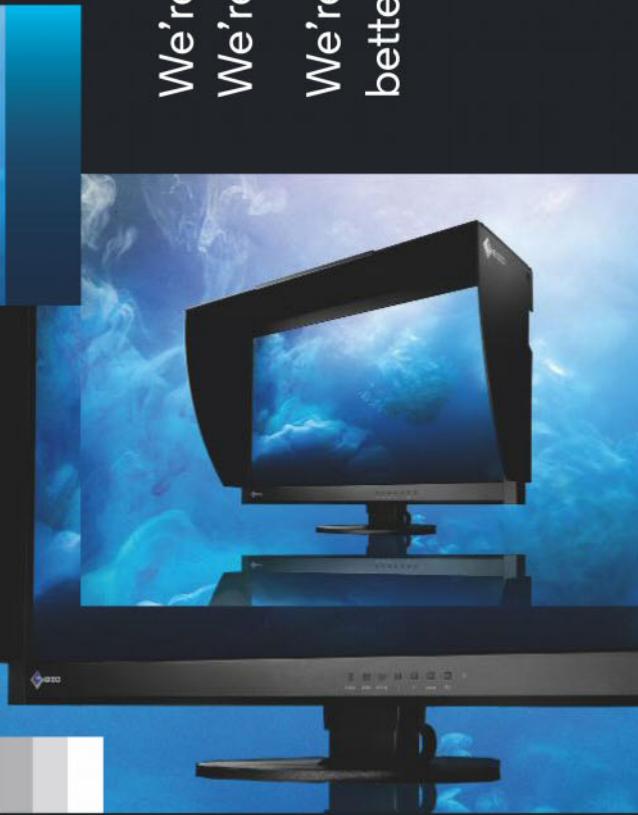
If you're passionate about photography, you're always striving to go one better. You're constantly on the hunt for more fascinating subjects, more intriguing stories, more satisfying compositions, richer contrast and more beautiful colour.

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*Not including the EIZO CS230





Reikan Focal Pro promises to automatically measure and set the perfect autofocus microadjustment for Canon and Nikon DSLR lenses

Reikan FoCal Pro

Designed to make professional AF calibration easy, is Reikan's FoCal an essential piece of software for Canon and Nikon DSLR owners? **Jon Devo** tries it out

The legendary Ansel Adams once said: 'There is nothing worse than a sharp image of a fuzzy concept'. While there is a lot of truth to this statement, many of you will have had times when you've nailed a great moment, only to notice on review that your focus was off. Despite knowing you aimed for your subject's eye and the camera beeped to signal correct focus had been achieved, the only thing sharp is the tip of your subject's nose. While it can be frustrating, it's not always down to user error. Sometimes, there is a discrepancy between the AF system and the camera's sensor. This is because the AF system of a DSLR is typically

housed at the base of the body, while the imaging sensor sits at the heart of it. These two systems receive light via separate optical pathways, which means that focus inaccuracies can arise when the AF sensor and imaging sensor function under slightly different parameters. This can be caused by production tolerances, which allow for minor inconsistencies between the thousands of cameras rolling off the production line. It can also be caused by daily usage, leading to disparities in lens or camera performance over time.

Because of these performance disparities, many Canon and Nikon DSLRs allow users to make fine micro-adjustments to their AF

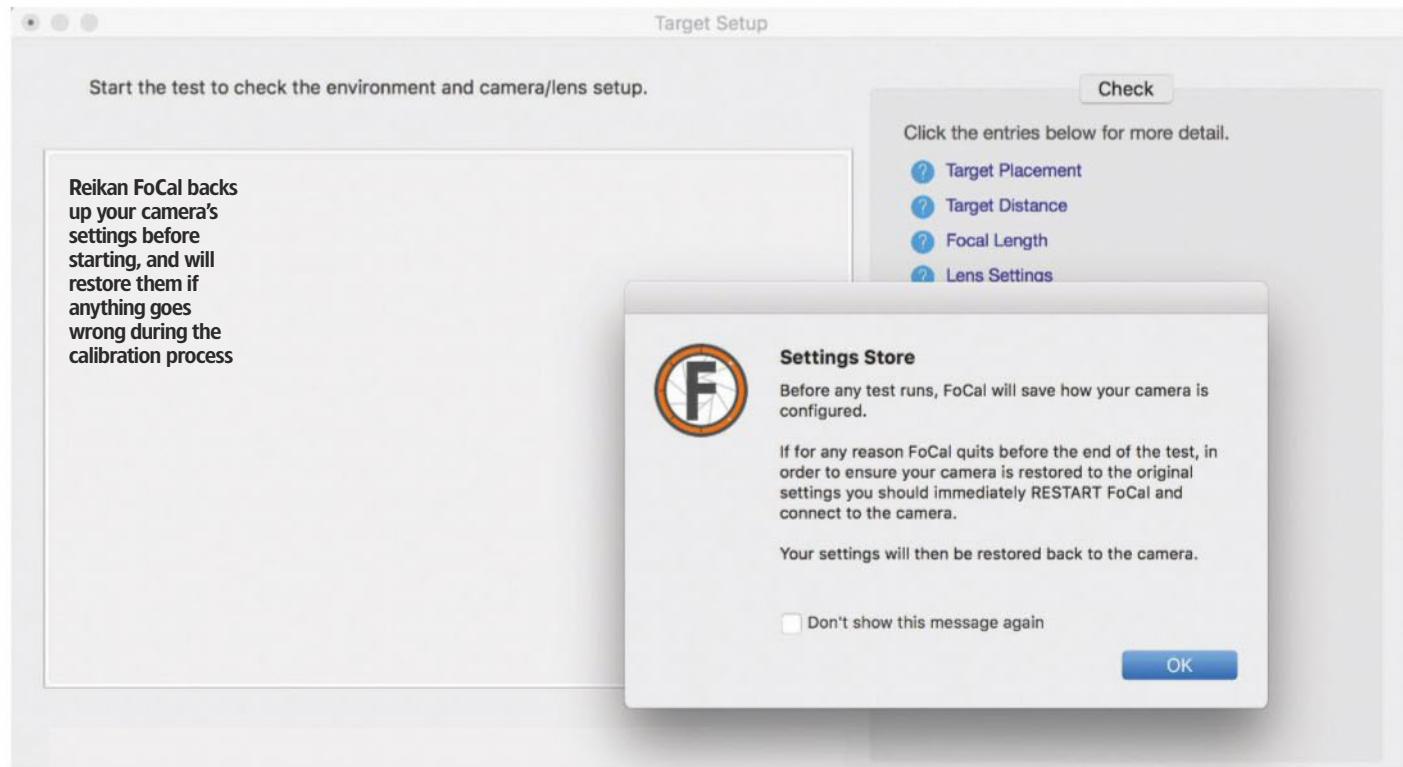
systems. However, doing so typically requires you to set up an angled target, photograph it, then visually assess any adjustment that may be needed. This can be set in incremental steps, maxing out at ± 20 . These nominal parameters represent how far or close the camera's focusing field falls on to the desired target area, with $+20$ representing the maximum amount away from the camera and -20 being the maximum amount towards the camera. This process must be repeated multiple times as 10 shots may not deliver 10 consistent focusing actuations.

However, FoCal promises to take over the complexity of calibrating your lenses, completely. The lens

calibration software comes in two versions: FoCal Plus and FoCal Pro, both available for Mac and Windows computers. In this review, I focus on the Pro version, as it has the full range of features. The Plus version (£39.95) offers full auto calibration, target setup assistant, detailed camera info, calibration analysis from uploaded files, and the saving and loading of camera settings. However for a little more money, FoCal Pro also provides in-depth information on the performance of your camera and lenses – the kind of information that is detailed enough to actually assist in improving your technical knowledge.

Buying FoCal Pro

The software can be purchased in box form, which means you will receive a quick start guide and a physical 150mm hard foam target in one package for



The camera needs to be connected to a USB port on your computer

£84.95; alternatively, you can purchase a FoCal Pro license key for £69.95 and download the software direct to your computer. If you choose this option, you will have to purchase a hard target separately, for either £15 or £20, depending on size. But Reikan has been fair enough to also provide high-resolution files of its target on the website so that users can download and print it themselves, for free.

Setup

Firing up the software reveals a simple layout, with four feature sections lining the top of the window: Information, Calibration, Tools and Analysis. Below these is a button to connect your camera to the computer. It is recommended you use the USB data cable supplied when your camera was purchased as third-party cables may not be compatible.

Once the camera is connected, all you have to do is turn it on and press Connect on the software. If it's a new camera, FoCal will ask you if you would like to associate this model with your account. You're allowed a total of five registered cameras at any one time, and you can install FoCal on multiple computers, which can be either Mac or Windows or both. However, there is no limit to the number of lenses you can calibrate or the number of times

you can perform calibration. Responding rapidly to the Connect command, the software reveals your camera model, serial number, firmware version, battery status, currently mounted lens and current autofocus microadjustment (AFMA) level. The next step is to set up your target.

Calibrating lens AF

Moving over to the Tools section of FoCal, the Target Setup assistant is foolproof. Using the Target Distance tool, you are recommended an appropriate focusing distance for your specific lens, or a user-specified length. If you're using a hard target from Reikan, it supplies four sticky tabs that you can use to secure the target to a wall or flat backdrop. Find an alternative way to fix your target flat against a surface if you have printed your own.

It's imperative that you expose the target with good, even light, as poorly lit targets will return poor results. If you are in a dark room, use constant studio or LED lighting to light it. If you are tethered to a laptop and outdoors, perhaps because you're calibrating a very large telephoto lens, be aware that passing clouds may also have a negative effect on the consistency and accuracy of FoCal's readings.

Before beginning Target Setup, FoCal will remind you to cover the eyepiece – this is to prevent excess

Automatic Focus Calibration

Test Results

The overall results for the test are shown below.

Predicted AFMA	+1
Fit Quality	Good
CoF	99.5%
Astig. Factor	2.2% ($\pm 1.8\%$)
Shot Count	15
Validated Points	6
Spectral Info	R: 31% ($\pm 0.5\%$) G: 36% ($\pm 0.2\%$) B: 34% ($\pm 0.4\%$)
Camera Info	Canon EOS 6D Mark II, Cam Temp: 24-26°C
Lens Info	EF24-70mm f/2.8L USM at 24mm
Distance to Target	1.6m (Calculated)
Target Info	Target Validation enabled

Result Stabilising
The results appear to be settling on a value between 0 and +1.
Would you like to finalise the test now (choose YES) or continue to see if the value changes with more data (choose NO)?

No Yes

Chart Type: 1: Lens Profile

Stop Save Report

Updating analysis information
Analysing Image: 100% 30%

The software allows you to accept an initial adjustment measurement, or take more shots to fine-tune the result

'Automatic Focus Calibration calibrates your lens with no intervention required'

light from affecting exposure. It also warns you to ensure that no battery grip is attached to the camera; this helps to reduce the impact of shot vibrations during calibration. Once you click OK, it will fire a single test shot and return some recommendations on how to improve the setup.

As well as indicating if you've positioned the target and lit it correctly, FoCal will check your camera settings and inform you if you have positioned the camera too close or too far away. Depending on your distance, the software may suggest an alternative. If you are calibrating a zoom lens, FoCal will double check that you've selected the correct focal length if your lens is in a zoom position that is not at its wide or tele extremes. It's normal to be given a few red flags on the first couple of attempts, but FoCal provides very specific warnings and suggestions for correction, which reduce the complexity of making adjustments. With little fuss, you should be able to get through Target Setup and be ready for calibration.

Types of calibrations

Three options are offered by default: Automatic Focus

Calibration, Semi-Auto Focus Calibration and TurboCal. The first option does precisely what it says – it will calibrate your lens with no intervention from the user required. The Semi-Auto option allows users to operate the camera shutter and make assessments and adjustments manually. Semi-Auto is a great option if you have the time and want to meticulously ensure that your lens is performing precisely at each step.

The Turbo Calibration Test is a shutterless focal analysis method that is currently only available for some Canon cameras. It saves time by allowing you to calibrate lenses without running test shots. Instead, TurboCal requires users to focus on the target while in live view using the on-screen buttons for AF. Focusing can also be adjusted by selecting the near or far buttons, ensuring that the image is as close to perfectly in focus as possible. To perform the TurboCal test, the lens must then be carefully switched to manual focus (MF) mode. Once switched, you just click start and a microadjustment recommendation is provided within a matter of seconds. I found that while it saved time, this method appeared

inherently less accurate and therefore less consistent in giving me useful settings.

Running the Automatic Focus Calibration software can take anywhere from five to 10 minutes. FoCal will fire off a series of shots, typically up to 10, while making its own autofocus microadjustments. By doing this, the software cleverly determines how accurately the lens and camera AF are detecting the contrast of your target. Once it feels as if it has collected enough data, FoCal will make an adjustment recommendation if one is needed. However, if your lens and camera's AF are working in sync, it will leave your camera settings as is and make no adjustments to them. When you're happy with the results, you can save a report to your computer.

Beyond calibration, an additional benefit of FoCal Pro is the ability to compare your lens performance to the typical AFMA values of tens of thousands of other FoCal users. I learned that my Canon EF 24-70mm f/2.8L USM is apparently operating better than average compared to other users, which is nice to know considering I've had it for well over a decade. However, FoCal's comparative data also told me that my lens's autofocus is less consistent than is typical for other FoCal users.

Check

Click the entries below for more detail.

- Target Placement
- Target Distance
- Focal Length
- Lens Settings
- Camera Settings
- Lighting Level
- Program Settings
- Battery Level

An array of checks is carried out at the start, to ensure you get the most reliable results possible

Our verdict

YOU'VE spent a lot of money – hundreds, likely thousands – on your camera gear, or perhaps you were fortunate enough to be given your first DSLR as a present. With such valuable kit, it makes sense to take every measure you can to ensure you are getting the maximum performance out of it.

While it won't fix a lens that simply isn't sharp, it will help you get the most consistent AF performance from your DSLR lenses. There are entirely manual and cheaper ways to calibrate your lenses, but FoCal by Reikan offers a user-friendly and affordable solution that is practically foolproof. I also like that there's no subscription fee; instead, a FoCal license gives you 12 months of software updates and then it remains free, but without updates. If you buy a new camera that isn't supported by your current version, you can upgrade for

only £28 and will then

get another 12 months

of updates and support.



For and against

- +
 Easy and quick calibration method
 - +
 Responsive support team
 - +
 Affordable AF calibration solution
 - +
 Highly detailed and useful camera/lens data provided
 -
 AF calibration can also be done for free without any software or specific target
 -
 Fully automated AF calibration is not compatible with all DSLRs. Some supported cameras require a 'User Assisted' step to enter the AF calibration value as prompted.

Manfrotto Befree Advanced

Michael Topham tests a new, four-section, aluminium travel tripod

● £174 ● www.manfrotto.co.uk

Travelling afar with your camera can pose a conundrum. Should you or should you not take a tripod? Leave it at home, and you might come across shooting situations where you wished you'd packed it. Then again carrying a heavy, bulky set of sticks can be impractical and sometimes feel like a lot of hassle. Manfrotto's Befree tripod series is one option to look at if you'd like a compact four-section tripod to take on your travels, and now there's the Befree Advanced to consider, which is built to provide a sturdy base for serious hobbyists on the go. It's supplied with Manfrotto's excellent 494 centre ball head that features three controls to lock the ball head, adjust the friction and pan the camera by 360°. The 200PL Pro plate that's supplied is RC2 and Arca-swiss compatible; however, as I discovered, it's not as easily secured as Manfrotto's older style 200PL quick-release plates and benefits from being tightened with an Allen key to prevent it loosening over time.

As for the construction of the legs, they are made from aluminium, and you have the choice of lever locks or twist locks at no extra cost. The lever locks on our sample proved to be very strong, clamping each leg section tightly with no sign of slipping when heavy force was applied. The legs can be set to three angle positions after pulling down the silver leg-angle selectors, guaranteeing full shooting versatility for all the creative ideas that can emerge outdoors, while the centre column can be reversed for times when you'd like to shoot lower than its 40cm minimum height. Although there isn't a hook at the base of the centre column, there is a plastic hook that can be used to add extra weight to stabilise it in windy conditions. The biggest oversight though is the omission of a levelling bubble – something you'd expect to see on a tripod at this price point.

Verdict

The Befree Advanced is a solidly made four-section aluminium tripod and provides a rigid base that'll happily support a load of up to 8kg. It didn't flinch when a pro-spec mirrorless camera and heavy 200mm f/2.8 lens was supported on top and was easily squeezed among clothes in hold luggage when folded down. It doesn't win any awards for being the lightest or cheapest travel tripod available. But it is robust, hard-wearing and certainly up to the task of providing a stable base on all the different types of terrain a photographer is likely to come across when traveling.



**Amateur
Photographer**
Testbench
Recommended
★★★★★

At a glance

- Constructed from aluminium
- Folds down to 40cm
- 151cm maximum height
- 1.59kg

Maximum height

The maximum height with the column down is 128cm compared to 151cm when raised.

THE LIGHTER ALTERNATIVE

If you're worried about weight and want to travel as light as possible, there is an alternative to the Befree Advanced in the form of the Manfrotto Befree Carbon. The latter weighs 1.1kg with Manfrotto's RC2 ball head included, and closes down to a nice and compact 40cm when folded. The compromises you'll need to make when choosing the lighter Befree Carbon is that it doesn't extend as high (142cm maximum height) and it comes with a lower load capacity (4kg). At the time of writing, the Befree Carbon was £55 more than the Befree Advanced.



Tech Support

Email your questions to: ap@timeinc.com, Twitter @AP_Magazine and #AskAP, or Facebook. Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

How does it work?

Q Over Christmas I had a lot of fun playing with the Live Composite mode on my Olympus OM-D E-M5 Mark II. I am still not sure how this magic works! Being able to make long exposures to show light motion without over-exposing the whole frame is remarkable. I'd really like to understand how this works.

Yul Carter

A For the benefit of readers not familiar with the Olympus Live Composite mode, this produces time-exposure images where only changes above a threshold brightness are recorded after the initially exposed frame. It's very similar to Photoshop's Lighten Blend mode, a more traditional technique, particularly popular for star trail photography. With this you take a series of exposures and import them as layers. The Lighten Blend function creates a single composite image adding only a bright details background layer. With a bit of creativity, if the scene is dark and you keep the camera still, you can build up traces of moving lights and other highlight detail while the brightness of the rest of the scene remains constant. Obviously, if the lights are bright enough they could lighten the areas they illuminate.

Olympus's Live Composite mode is much the same but the camera achieves the task more conveniently. You can use the live view screen to watch the image unfold and end the exposure when you feel it's time. It's very effective for star trails, creative torch-light photography, night-time traffic time-exposure photography and more.

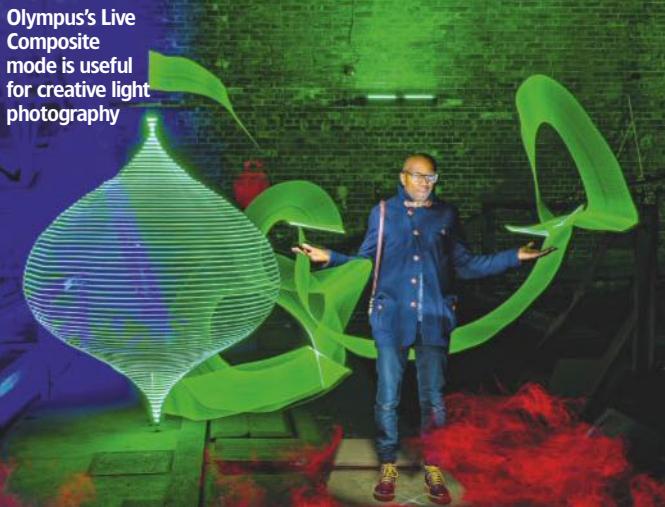
Is a scratched lens worth repairing?

Q I've noticed a small scratch on the front element of my Canon EF-M 18-55 f/3.5-5.6 IS zoom lens. Do you think it's repairable?

Debbie Harland

A Have you tried cleaning the lens, as some marks that look like scratches may simply be stubborn debris. A lens cloth may not be enough – try a lens-cleaning pen and some lens-cleaning fluid. If that doesn't work, try taking some test pictures, particularly against a bright light and at different angles. Unusual reflections or a blurry area may indicate the scratch is severe. If you don't notice anything, you can probably ignore it. If the scratch is bad, it's likely that the cost of repair will be close to the cost of simply replacing it, as one can buy this lens for as little as £75.

Olympus's Live Composite mode is useful for creative light photography



Camera for panoramic HDR photos

Q It's been 3 years and 9 months since I first put my Nikon D5200 to the test. I keep it in my rucksack, and I've walked it many a mile taking landscape shots in all seasons and all times of the day. I've taken some great photos with it, including a little bit of wildlife photography. But most of my work has been landscape and most of it has been taken by setting the camera on manual mode and using the HDR high setting. I have taken a number of huge panoramic landscapes by turning the camera on its side and panning round, or using a tripod. The trouble with panoramic HDR photography on this camera is that you have to go to the settings to set it to HDR after every shot. You can't just set it to HDR and pan round with the camera; this is especially a problem if you are shooting handheld. The method I use to get around this problem on the Nikon D5200 is to set HDR as a function and use the fn button on the front (trying not to accidentally hit the flash button) and turn the wheel to activate the right HDR setting before continuing. However, it's very impractical. If the equivalent Canon camera offers a better way to do this then I'm sold pretty much on this alone. Or should I go for the more compact Sony A6000? The Nikon D5200 has been a sturdy camera, enduring a lot of backpacking; unfortunately it's not very waterproof. I'd also really love to get into bracketing, but my current forte is HDR panoramas.

dr eyehead (AP forum)

A Let me address the water-resistance issue first. There are reasonably affordable cameras that are 'weather-sealed' to be dust and splash proof. However you need to fit a similarly protected lens, and even then it won't be 'waterproof' – resistant to a bit of rain or drizzle, yes, but not for a dunking. Examples include the Nikon D7500, Canon EOS 80D, Olympus OM-D E-M5 Mark II, Sony Alpha a6300, Panasonic Lumix DMC-G80 and Pentax K-3 II. It should be noted that some are more weather-resistant than others. The Nikon D5200's HDR function does indeed automatically switch off after it's used for one shot. It's a safety feature. You could try programming your U1/U2 custom-user settings to make it more accessible. The other thing to consider is that you could be ready to move on to the much more flexible and higher quality potential of exposure bracketing and combining in post-processing to create better HDRs, especially if you shoot raw.

Q&A compiled by Ian Burley



The D5200's HDR function switches off after one shot

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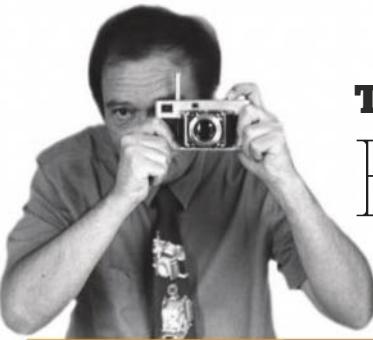
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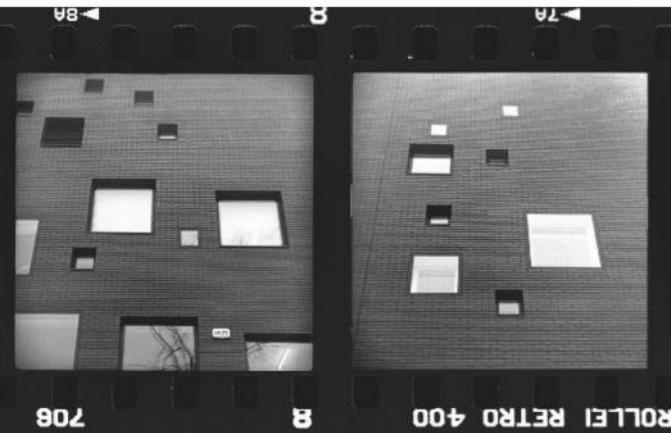


Tony Kemplen on the ...

Bilora Radix

Tony tests the 68-year-old Radix, one of the first 35mm models made by Bilora

The German camera maker Bilora was active for around 60 years, beginning early in the last century. It made a range of simple cameras using various film formats, and aimed at the mass market. Earlier models used the common 120 and 127 roll films, but as the century wore on, 35mm film became popular, and Bilora rose to the challenge. Their very first 35mm models, like the Radix from 1949, used the Agfa Rapid (or Karat) system, in which 35mm film is loaded into a spool-free cassette, and advanced by direct driving of the sprockets into another cassette. The most common image size is 24mm square, as used in this camera, but there were also half-frame and full 24mm x 36mm cameras. Rapid cartridges were smaller than standard 35mm cassettes, but this was at the expense of not having a spool and the film being pushed into an identical take-up cartridge using the sprocket holes. A significant disadvantage of the Rapid system was that only short lengths of film could be used, as the take-up chamber would otherwise get jammed. The fact that the frame counter only goes up to 12 is a bit of a giveaway.



The film sprocket holes frame this image of the New Art Exchange, Nottingham

A number of lens and shutter combinations were available. Mine has the 38mm Biloar with a maximum aperture of f/5.6, stopping down to f/16. The shutter has a single speed of 1/50th second and a 'B' setting. There is a rudimentary, unmarked 2-position focus ring, presumably set to infinity and somewhere closer. The lens barrel can be retracted into the body when not in use, making the already quite small Radix easily pocketable.

Squaring up to the Radix
Preloaded Rapid and Karat cassettes are long since obsolete, but refilling an empty one is a simple task provided you have a changing bag or darkroom. I gently pushed a length of Rollei Retro ISO 400 black & white negative film into mine. Back in the 1950s, when the Radix range was in production, films were generally far less sensitive, with an ISO of 50 being fairly typical. Using ISO 400 film in a camera

'There are relatively few 35mm cameras that produce square negatives'

with a fixed shutter speed of 1/50th might seem like an odd choice, but it was mid-December when I loaded up the Radix, and the risks of overexposure from too much sunlight seemed remote.

The square format has always appealed to me, perhaps it's a hankering after the classic TLR (twin lens reflex) look, something that as a schoolboy photographer was a bit too pricey for me. There are relatively few 35mm cameras that produce square negatives, which is why the Radix caught my eye when I was browsing eBay some years ago. I wouldn't say that I'm obsessed with squares, but I did seek out some suitable subjects to photograph. The image above is a pair of photos of the New Art Exchange in Nottingham, which I scanned to include the sprocket holes, as I felt they added an appropriate frame to the image.



This compact Bilora Radix has a retractable 38mm Biloar lens

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. More photos from the Bilora Radix www.flickr.com/photos/tony_kemplen/sets/72157625427468650

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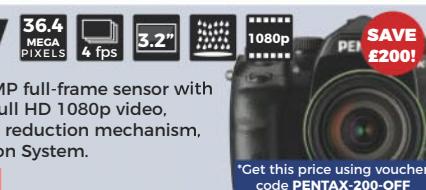


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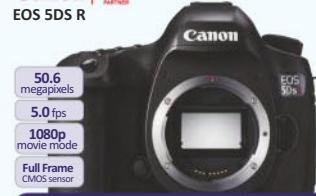
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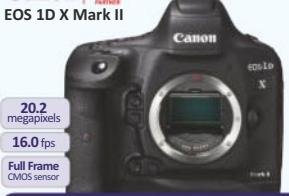
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TS-E 50mm f2.8 Macro	£2499
EF-S 60mm f2.8 USM Macro	£379
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EF 100mm f2.8L Macro IS USM	£799
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24mm f1.8 G AF S ED	£679
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45mm f2.8 C PC E Micro	£1539
50mm f1.4 G AF S	£415
58mm f1.4 G AF S	£1459
60mm f2.8 D AF Micro	£429
60mm f2.8 G AF S ED	£529
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18 400mm f3.5-6.3 Di II VC HLD	£649
24 70mm f2.8 Di VC G2	£1249
28 300mm f3.5-6.3 Di II VC PZD	£649
70 200mm f2.8 Di VC USD	£999
70 200mm f2.8 Di VC USD G2	£1349
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105mm f2.8 EX DG OS HSM Macro	£359
150mm f2.8 EX DG OS HSM Macro	£779
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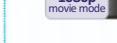
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Hanimex 200mm 3.3 PK £49	Minolta 200mm 44 MC Rokkor £89	Olympus 135mm 2.8 Zukio £149	Brechlock FISHYE Lens £599	Visitar 70-150mm 3.8 zoom
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80-400mm F4.5-5.6 G AFS ED VR.....	E+ £1,299	80-200mm F4-7.5-6 SMC F.....	E+ £49
85mm F2.2 Petzval Art Lens Brass.....	E+ / Mint- £1,999 - £349	85mm F2.8 SMC F Soft Focus.....	E+ £249
85mm F1.4 AFD.....	E+ £499	200mm F2.8 DA* ED (IF) SDM.....	Mint- £649
85mm F1.4 G AFS.....	E+ £849		
85mm F1.8 G AFS.....	E+ £379		
85mm F2.8 D PC Micro....Unknown / E+ £799 - £889			
90mm F2.8 Di VC USD Macro Tamron.....	E+ £319		
100mm F2 ZF2 Macro Zeiss.....	E+ £1,049 - £1,089		
100mm F2 ZF Macro.....	E+ £849 - £949		
105mm F2 AF DC.....	E+ £519		
105mm F2.8 AFS G VR Micro.....	E+ / E++ £379 - £429		
135mm F2 Apo ZF2 Zeiss.....	E+ £1,149		
180mm F2.8 ED AF.....	E+ £279		
180mm F2.8 ED AFD.....	E+ £489		
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300mm F2.8 G AFS ED VR II.....	E+ £3,479		

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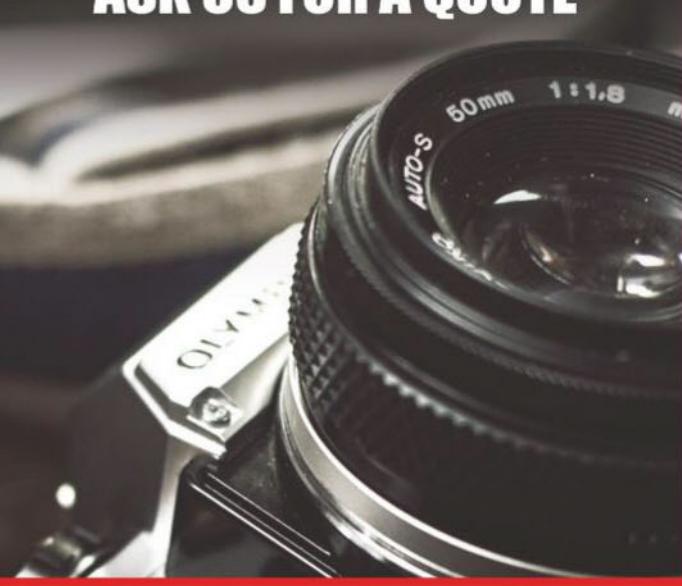
14mm F2.8 DA ED IF.....	E+ £349	14mm F2.8 SMC DA.....	E++ £399
14mm F2.8 SMC DA.....	E++ £399	16-45mm F4 DA ED AL.....	E+ £179
16-50mm F2.8 A* DA SDM.....	E+ / Mint- £249 - £549	16-50mm F2.8 A* DA SDM.....	E+ / Mint- £249 - £549
17-28mm F3.5-4.5 Fisheye F.....	E+ £179 - £199	17-28mm F3.5-4.5 Fisheye F.....	E+ £179 - £199
17-70mm F4 DA AL (IF) SDM.....	E+ £239	17-70mm F4 DA AL (IF) SDM.....	E+ £239
18-135mm F3.5-5.6 ED AL (IF) DC WR.....	E+ £199	18-135mm F3.5-5.6 ED AL (IF) DC WR.....	E+ £199
18-250mm F3.5-6.3 ED AL (IF) DA.....	E+ £149	18-250mm F3.5-6.3 ED AL (IF) DA.....	E+ £149
28-105mm F3.2-4.5 FA.....	E+ £95	28-105mm F3.2-4.5 FA.....	E+ £95
28-70mm F2.8 SMC AL FA*.....	E+ £549	28-80mm F3.5-5.6 FA.....	E+ / E++ £29 - £49
28-80mm F3.5-5.6 FAJ AL.....	E+ £49	28-80mm F3.5-5.6 FAJ AL.....	E+ £49
300mm F4 DA* ED (IF) SDM.....	E+ £599	300mm F4 DA* ED (IF) SDM.....	E+ £599
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35mm F2.8 DA Limited Edition.....	E+ £269	35mm F2.8 DA Limited Edition.....	E+ £269
40mm F2.8 SMAZ DX.....	Mint- £179	40mm F2.8 SMAZ DX.....	Mint- £179
50-200mm F4-5.6 DA ED.....	As Seen £29	50-200mm F4-5.6 DA ED.....	As Seen £29
50-200mm F4-5.6 DA ED WR. As Seen / E+ £49 - £79		50-200mm F4-5.6 DA ED WR. As Seen / E+ £49 - £79	
55-300mm F4-5.6-3 DA PLM WR.....	Mint- £289	55-300mm F4-5.6-3 DA PLM WR.....	Mint- £289
60-250mm F4 ED (IF) SDM.....	Mint- £739	60-250mm F4 ED (IF) SDM.....	Mint- £739
70mm F2.4 DA Limited Edition.....	E+ £249	70mm F2.4 DA Limited Edition.....	E+ £249
80-200mm F4-7.5-6 FA.....	E+ £49	80-200mm F4-7.5-6 FA.....	E+ £49
80-200mm F4-7.5-6 SMC F.....	E+ £49	80-200mm F4-7.5-6 SMC F.....	E+ £49
85mm F2.8 SMC F Soft Focus.....	E+ £249	85mm F2.8 SMC F Soft Focus.....	E+ £249
200mm F2.8 DA* ED (IF) SDM.....	Mint- £649	200mm F2.8 DA* ED (IF) SDM.....	Mint- £649
50mm F2.8 POS Schneider.....	E+ / Mint- £899 - £989	50mm F2.8 POS Schneider.....	E+ / Mint- £899 - £989
50mm F4 FLE PQ.....	E+ £749	50mm F4 FLE PQ.....	E+ £749
50mm F4 HFT Distagon.....	E+ / E++ £199 - £299	50mm F4 HFT Distagon.....	E+ / E++ £199 - £299
50mm F4 PO.....	E+ £449	50mm F4 PO.....	E+ £449
50mm F4 PQ EL.....	E+ £199	50mm F4 PQ EL.....	E+ £199
75-150mm F4.5 PQ Vario.....	E+ £949	75-150mm F4.5 PQ Vario.....	E+ £949
80mm F2.8 HFT.....	E+ £149	80mm F2.8 HFT.....	E+ £149
120mm F4 PQ Macro.....	E+ £599	120mm F4 PQ Macro.....	E+ £599
120mm F4 PQ Macro.....	E+ £749	120mm F4 PQ Macro.....	E+ £749
150mm F4 EL.....	E+ £449	150mm F4 EL.....	E+ £449
150mm F4 PQ.....	E+ / E++ £349 - £399	150mm F4 PQ.....	E+ / E++ £349 - £399
180mm F2.8 PQ.....	E+ £999	180mm F2.8 PQ.....	E+ £999
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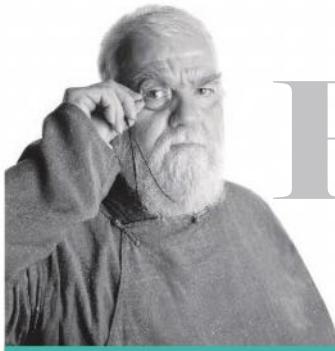
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Final Analysis

Roger Hicks considers...

'Other Way', 2016, by Hamish Gill

Back in the 1950s, when I was a child, one of my father's younger shipmates gave me a heavily illustrated book he had loved a decade and a half earlier: *The Wonder Book of Would You Believe It* (1938). Among its 300 or so pictures was one of the Spectre of the Brocken, a ghostly shadow sometimes seen on clouds in mountains. I was fascinated by it, and this picture reminds me of it.

Why? After all, as Hamish said when I asked for permission to use it, 'It's what I call a "wet leaf on a rock" picture. We've all seen it a thousand times, but we can't help ourselves, so we shoot it anyway.' Inverted reflections are the same. They rarely work, but when they do...

The subtleties of this picture

Partly it's the wonderfully subtle tonality. Partly it's the D P Gumby pose: half threatening, half comic. The threat (anger, rage) is echoed in the black 'sky'. The comedy is echoed by the way he faces away from the arrow, seemingly oblivious: you can almost hear the pantomime warning, 'Behind you!' Next it echoes a heart with an arrow through it, with two sets of initials: a declaration of undying love that will sometimes last for weeks or months. Who among us cannot remember that?

In addition, it plays tricks with our minds. Cover the 'real' feet and legs (not the reflection) and the picture falls apart. Our brains subconsciously link reality and reflection. We actually have to look, and think, to see that we have been deceived. The flaws and speckles and texture of the pavement – texture in the 'sky' – add to the hallucinatory quality of the image. If it were more literal, it would not work.

As well as being a professional photographer (www.hamishgill.com), Hamish runs a web design and branding company (www.f8creates.com) and, purely for the love of it, www.35mmc.com. The 'c' stands for 'compact'; unsurprisingly, therefore, it's about easy-to-carry 35mm cameras. I sometimes contribute. Low-end 35mm compacts are cheap or even free fun and far more capable than many people think. High-end models can be astonishingly versatile, though some attract cult prices. But as the old saying



goes, the best camera in the world is the one you have with you.

The camera Hamish had with him was a basic autofocus Canon 35mm compact – variously known as the Sprint, AF35j and

Autoboy Lite – loaded with Kodak T-Max 400. If you have an old 35mm compact, be it high-end or low-end, why not dig it out, load it with film, and venture out to see if you can do as well as this?

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by an anonymous photographer**



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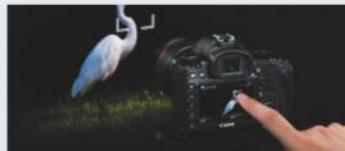
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